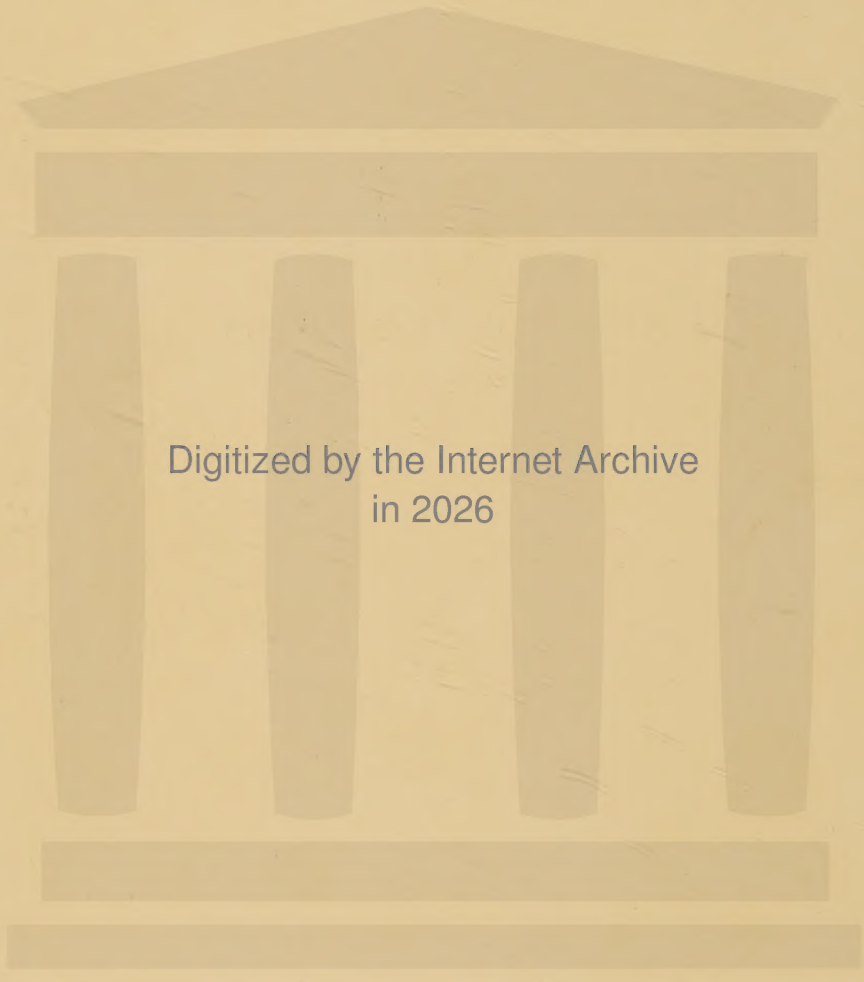
THE HOMES OF OUR ANCESTORS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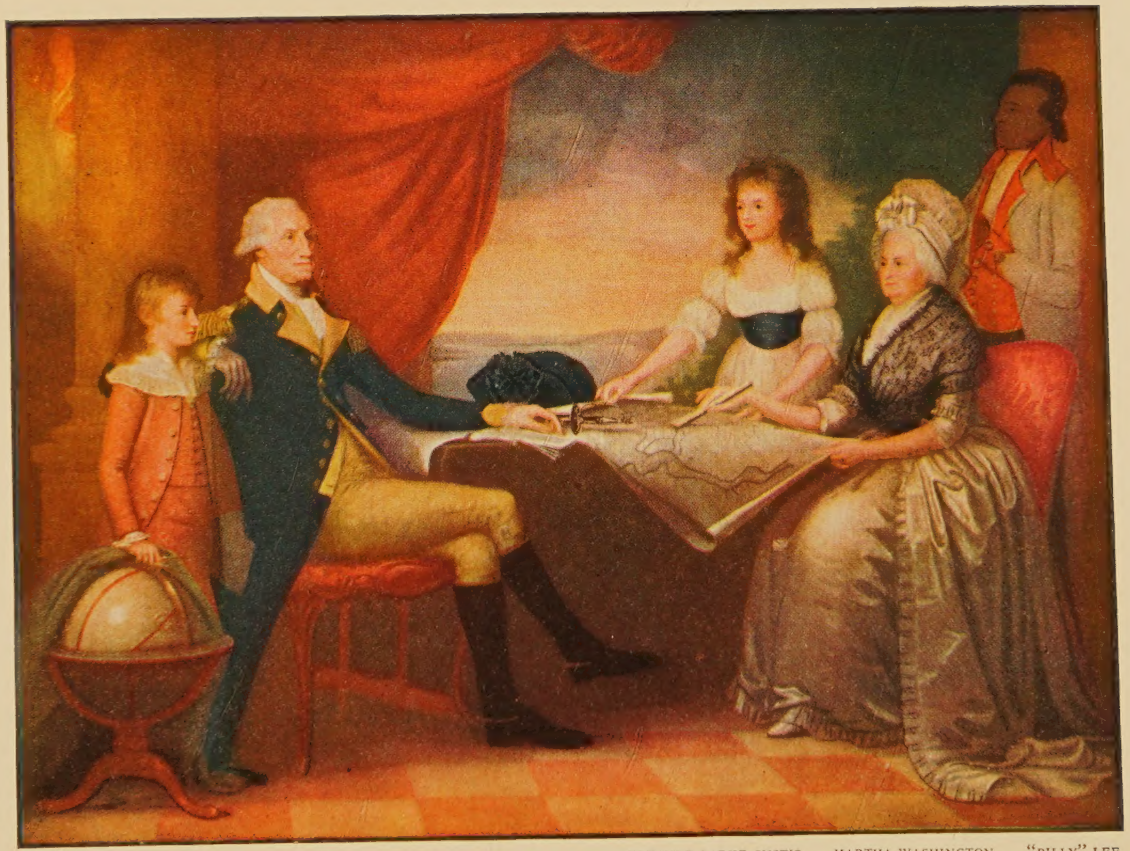

GEORGE W. PARKE CUSTIS GEORGE WASHINGTON ELEANOR PARKE CUSTIS MARTHA WASHINGTON "BILLY" LEE

THE WASHINGTON FAMILY

Portraits Painted from Life, 1789 and 1796
Size 84 inches x 111 inches

By EDWARD SAVAGE (1761–1817)
From Thomas B. Clarke Collection

THE HOMES OF OUR ANCESTORS

AS SHOWN IN THE

AMERICAN WING

OF THE

METROPOLITAN MUSEUM OF ART

OF NEW YORK

FROM

THE BEGINNINGS OF NEW ENGLAND THROUGH
THE EARLY DAYS OF THE REPUBLIC

Exhibiting the development of the Arts of Interior Architecture and Houſe Decoration, the Arts of Cabinetmaking, Silverſmithing, etc., eſpecial emphaſis being laid upon the Point that our early Craftſmen evolved from the Faſhions of the Old World a Style of their Own; with an Account of the Social conditions ſurrounding the life of the original Owners of the various Rooms.

BY

R. T. H. HALSEY

AND

ELIZABETH TOWER

Illuſtrated with Many Elegant Plates

Printed by Doubleday, Doran and Company, Inc.
at the Country Life Preſs, in Garden City, Long Iſland

MCMXXXVI

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To

EMILY J. *and* ROBERT W. DE FOREST

Early in their recognition of
the excellence of the arts and
crafts of our forefathers, and
generous in making possible the
erection of the American Wing

The American Wing
OF THE
Metropolitan Museum of Art
OF NEW YORK

An Appreciation by
ROYAL CORTISSOZ*

TO EXPLORE the American Wing is to apprehend in singular vividness the spirit in which those men who made the Colonies and those who founded the Republic lived their lives at home and superimposed urbanity upon the site of the primeval wilderness. Many museums in the United States are giving earnest attention to our earlier arts and crafts. But the Metropolitan was the pioneer in this matter, taking a crucial step when it organized the American section of its exhibition for the Hudson-Fulton Celebration in 1909; it has ever since been unremittingly active in support of the subject, and now, thanks to the gift of this building, it makes a demonstration that is unique not only in this country but in the world.

On the top floor the seventeenth century is luminously unfolded. The eighteenth century is also illustrated there, and on the floor below we are initiated more fully into its characteristics. On the floor below that there lie perfectly exposed before us the traits of the early Republic.

*From the Field of Art, *Scribner's Magazine*, January, 1925, and reprinted through the courtesy of Charles Scribner's Sons.

To what do all this reconstruction and elucidation lead? To what reflections and conclusions do they carry us? The visitor to the American Wing will miss the service it is there to render who fails to grasp it as the embodiment of an idea. It is based upon archæological research but it is concerned essentially with warm human things. It answers first and last the question of countless inquirers, the question as to how the instinct for art was implanted and nourished in the genius of the American people.

I don't think they were very subtle folk, these ancestors of ours. I don't think there was anything recondite about their æsthetic outlook at all. Indeed, it is an open question as to whether the word "æsthetic" had any great status in their vocabulary. As I have indicated, I do not see them as collectors in the strict sense, even though they had their occasional collections of prints and ceramics. I see them, rather, just as people of good breeding and consequent good taste. Art as the American Wing puts it before us, art as it was brought over from England, and somewhat artlessly nurtured here, was wreaked upon nothing more nor less than social amenity. And in its very detachment from the *milieu* of the collector, the connoisseur, it kept itself free to strengthen the one quality which was to prove, æsthetically, our salvation. The seasoned collector pays a certain penalty for his rôle. It makes him a complex being and makes his taste eclectic. We began with a strong tincture of fairly classical simplicity, and the outstanding lesson of the American Wing is that it stayed with us for full two hundred years.

It is beautiful to see how the purity and reserve in matters

of style, which we have now to gain through education, were then practised by our craftsmen and their patrons quite naturally and as a matter of course. The visitor to the American Wing will see clearly enough, if he gives his mind to it, the idea and the ideal there enshrined. He will see that the Forefathers liked as part of their measured, well-mannered mode of carrying themselves in the world a cool, serene, and handsome environment. They liked gracious lines, telling particularly in the delicately wrought mouldings of wainscot, paneling, and cornice. They liked a brilliant chandelier, a shining luster. With high appreciation and always without extravagance they welcomed Chippendale and Sheraton, and took to their hearts the architectural motives of Robert and James Adam. They were always without extravagance, I have said, and I repeat the words because they affirm a fastidiousness at the core of the subject. There was luxury in that old America beyond a doubt . . . but it is certain that it had a fundamental simplicity infinitely removed from one of those exotic interiors in which your modern Mæcenas is lodged.

It is the key to the American Wing, this simplicity, and with it there goes a kind of beauty. Both elements pervade the whole broad scheme, the rooms as rooms and the pictures that they make of our earlier civilization. Moreover, the spirit of the place is exemplified again in those smaller objects which diversify and fill out the general design. Consider the pottery, the glass, and the silver, especially the silver. Our craftsmen were never more judicious or more suave than when they worked in silver. It is of the craftsmen, to tell the truth, more than of the artist in the ordinary

acceptation of the term, that you think in the American Wing. American painting has its place here, but the portraits by Stuart, Peale, Trumbull, Morse, and so on are displayed less for themselves than as details. Though I am tempted to speak of some of these canvases, which represent some highly important painters, beginning with Strycker, and include some notable pieces in the Charles A. Munn bequest, it is the grand design which I am more concerned to emphasize. It has been carried out in the grand style. In a thousand ways the Metropolitan Museum has made itself indispensable to the nation, but never hitherto has it rendered a service so intensely national in character. Americans need to know the soil in which the evolution of their art is rooted. Here, as in a laboratory, it is made plain to them. The wing has an educational value beyond measurement.

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Introduction

THE American Wing of the Metropolitan Museum was made possible by the gift of Robert W. and Emily Johnston de Forest. It was opened to visitors on November 11, 1924. An attendance of over 300,000 visitors, from all parts of our land, in the first eleven months of its existence, is convincing testimony of the real appeal it is making to the American people. This appeal is ably described in the preface by Royal Cortissoz.

In the writing of any fuller story of the American Wing than that contained in the Handbook, issued by the Museum at the time of the opening of this wing, the reason for this appeal must be taken into account. To many the human side of the American Wing is its great attraction, as it is a visual personification of home life in this country from almost the beginnings of New England until the end of the first quarter of the nineteenth century, when the New Republic had become firmly established. The rooms have also a greatly added interest in that they are representative of the homes of men—parsons, planters, mariners, merchants, and tradesmen—by whose efforts and sacrifices the Republic was made possible.

For this reason much American history—economic, social, and political—has been woven into our story of each room, its furniture and fineries. It is hoped thus to assist in a better understanding of the conditions under which the

rooms were originally constructed, furnished, and lived in, as well as give historic authority for the luxuriousness of the furnishing of some of the rooms. There was a luxury of living in many of the homes of our ancestors, both North and South, far beyond what it has been possible to display in rooms thrown open as these are to intimate inspection. Technical terms of description, though easily understood by the student, have been avoided as much as possible in the hope of simplifying the story to the general reader.

There is another reason for the injecting of so much American history into a book on The Homes of Our Ancestors, as shown in the American Wing. Traditions are one of the integral assets of a nation. Much of the America of to-day has lost sight of its traditions. Their stage settings have largely passed away, along with the actors. Many of our people are not cognizant of our traditions and the principles for which our fathers struggled and died. The tremendous changes in the character of our nation, and the influx of foreign ideas utterly at variance with those held by the men who gave us the Republic, threaten and, unless checked, may shake its foundations.

Any study of the American Wing cannot fail to revive those memories, for here for the first time is a comprehensive, realistic setting for the traditions so dear to us and so invaluable in the Americanization of many of our people, to whom much of our history is little known.

No claim is made that colonial art is great art. From the art standpoint it cannot be compared with that of Raphael, Michael Angelo, Cellini, and numerous others, any more than the simple lyric "Home Sweet Home" can be compared

with "Tannhauser," or "A Man Without a Country" to the "Iliad." However, both of these simple classics make an appeal to many of our people such as is almost never made by the great masterpieces of music or literature. It is the same with our American art. In its general simplicity and fine workmanship it has an interest to many to whom great art creations cannot appeal.

There is another and more important lesson taught by the American Wing, and one upon which much stress is laid in this volume. It has for the first time made possible a convincing demonstration to our own people, and particularly to the world in general, that our American arts unconsciously developed a style of their own. Our colonial art may be defined as the art of the Old World interpreted by the craftsmen who worked on this side of the water. It is true that it is largely patterned after the English, but no more so than the Romanesque is derived from the Roman, or the Roman from the Greek, or the Greek from the Egyptian. Naturally the English was the dominant note, as our colonies were English. English tradition held and Anglo-Saxon pride was prevalent long after we had fought two wars with England—one for the right to govern ourselves and the other for the freedom of our commerce. The prevalence of this sentiment caused that great word painter of New England life and customs, Nathaniel Hawthorne, to publish the story of his English experiences while Consul in Liverpool under the title of Our Old Home.

Yet our colonial art is different from the English. Just as in the religious and political fields our people broke away from the fixed traditions of the Old World, our craftsmen,

breathing the spirit of our colonial atmosphere, saw fit to depart in details from the accepted styles which predominated in various parts in old England. Students of the industrial art of the seventeenth and eighteenth centuries in England note at a glance this difference in our woodwork, furniture, and silver. They recognize that all of these objects have a different feeling from those made on the other side of the water, and that as the years rolled on these New World craftsmen created style after style which, as they are more and more studied, will become recognized as American.

This display of American arts—architecture, furniture, and silver, with their accessories of fineries imported from the Old World—has been placed in a three-story building. The façade, fig. 1, of this was originally the front of the old Branch Bank of the United States, erected in 1822–25 from plans by Martin E. Thompson, a New York architect.

The twenty-one chapters of this volume follow the chronological development of American art as exhibited in the present noteworthy building. The entrance to it is made through the second floor of the great Morgan Wing, devoted to Old-World decorative art. In order to strike the American note and effect a quick transference of thought from the Old World to the New, a large grouped portrait of the Washington family, *frontispiece*, by Edward Savage has been hung directly opposite the entrance. The sketches for the portrait were made in New York in 1789 and the painting was completed in 1796.

On the top floor are shown the architecture, furniture, silver, and fineries of early New England, the sons and daughters of which are found in every state of this country.

The earlier furniture is largely rectangular and full of the Elizabethan and Jacobean influences carried over from England by their makers. They are so thoroughly described by Luke Vincent Lockwood in his Colonial Furniture in America, and by Wallace Nutting in The Furniture of the Pilgrim Century, that any detailed discussion is uncalled for in this book.

Here are also shown the types of furniture which developed out of this early furniture and styles which reached America from the Continent either by way of England or were brought by Continental workmen.

Color, heretofore not generally believed to have been important in our earlier homes, is rather freely noted throughout the volume. For the purpose of its better understanding a reproduction of a water-color drawing by J. Floyd Yewell has been inserted at the beginning of each chapter.

On the floor below is a series of pictures of the types of homes of the quarter century preceding the Revolution. The old simplicity and austerity in architecture and furniture are less evident. The luxury made possible by the rapidly increasing wealth of the Colonies is apparent in these American adaptations of the more elaborate architectural styles and designs used in England during the days of Queen Anne and the early Georges. From the illustrations it will be seen that curved lines had largely superseded the rectangular ones of the previous era.

On the ground floor are the rooms taken from homes erected in the early days of the Republic. In these an entirely different note is found. In England there had arisen a revolt against the over-ornateness which marked the close

of the previous era. A classic style was there developed, based on motives of decoration found in the minor houses of ancient Rome. Of this style Robert Adam was the greatest exponent. It made an especial appeal to an America whose experiment in government was modeled after that of this ancient republic. At this period our American styles in architecture and furniture found even fuller expression.

An additional closing chapter has been added to allow a further discussion of certain of our American styles, and also for the quotation of certain authorities in the use of Old World textiles and prints, which add so much to the attraction and interest in any reconstructed colonial room.

For the furnishing of The Homes of Our Ancestors in the American Wing, over four hundred and fifty objects have been borrowed from owners in different parts of the country. We are indebted to many of these for permission to use some of the illustrations, as well as to the many friends whose assistance has been invaluable in the preparation of this volume.

The arrangement of the title page was suggested by that of An Impartial History of the War in America, printed in Boston in 1781.

R. T. H. H.
E. A. T.

September 1, 1925.

THE HOMES OF OUR ANCESTORS

Fig. 1. The South Wall *of the* American Wing. *This was the* Façade *of the* United States Branch Bank, *erected 1822-1824, at 15 Wall Street. It is representative of the* Classical *architecture of the* Early Republic

The Homes of Our Ancestors

I

The Approach

A STATELY colonial doorway guards the approach to the American Wing. It was taken from a house in Westfield, Massachusetts, an old town resting in the valley of that beautiful river, the Connecticut, whose waterways afforded easier access than the numerous wagon trails to that part of Connecticut and Massachusetts so full of the history and romances of New England.

Westfield was long on the frontier, there being no settlement between it and the Hudson River on the west and Canada on the north. Originally a part of Springfield, Massachusetts, it was first incorporated as a separate town in 1669. Its earlier name, Woronoco, was significantly changed to Westfield, as it was located due west of Boston and was the westernmost settlement of the Colony.

While picturing the present peace and tranquillity of this charming Massachusetts town, it is hard to visualize it as it was in the beginnings of New England. The perilous life of its people is emphasized by the record of a palisade, two miles in circumference, and a strong central fort of logs which contained a deep cellar where the women and children were wont to find safety when Indian attacks threatened.

The mid-eighteenth century doorway, fig. 3, which forms the entrance of the American Wing, is of a type only found in the Connecticut River Valley. It should not be passed without careful scrutiny, for it is an excellent illustration of the manner in which our colonial craftsmen took the styles of the Old World and, by putting their own personality into the designs, changed and adapted them to local living conditions and surroundings, thus creating a style of their own.

A comparison of illustrations, figs. 2 and 3, gives us an idea how our local carpenters undoubtedly worked. The first of these shows the famous Hancock house, which faced the Boston Common and stood just to the left of the present State House. It was first occupied in 1741 and was pulled down in 1863. From an architectural standpoint it was long the most important stone house in New England, besides being the center of social gaieties in Boston. It was built by Thomas Hancock and after his death occupied by his more famous nephew, John Hancock—merchant, distinguished Son of Liberty, first president of the Continental Congress, and later Governor of Massachusetts.

The contract for the trim of the Hancock house called for Connecticut sandstone. All will recognize the material, for it later formed the brown-stone fronts which seventy or eighty years ago were considered essential for houses in our eastern cities. Thereby block after block was transformed into sepulchres of gloom, superseding the earlier colorful brick and marble structures on which the play of sunlight and shadow makes Washington Square in New York

Fig. 2. The Hancock House, Boston, Massachusetts, *built by* Thomas Hancock, *1737–1740, and pulled down in 1863. It faced the* Boston Common *and was long occupied by his famous nephew,* John Hancock

Fig. 3. The WESTFIELD DOORWAY. *A mid-eighteenth century doorway of a type found only in the* CONNECTICUT RIVER VALLEY

the most esthetically appealing portion of the great metropolis.

The contract for the Hancock stone trim was dated "tenth year of the reign of George the Second" and was between Thomas Hancock and Thomas Johnson of Middletown, Connecticut, a small town on the Connecticut River. When it is recalled that the doorways of the Westfield type made in the middle of the eighteenth century have been found only in the towns of the Connecticut Valley, it seems safe to assume that the inspiration for their making came from an interest created at Middletown in the stonework for this "wonder house", the like of which New England had never seen. News, even then, spread with surprising rapidity. Undoubtedly many of these Connecticut Valley carpenters heard of the project and floated down the river to see the work going on at Middletown—work of such an ornate style as had never been done in their country.

A study of the illustration of the Westfield doorway, fig. 3, allows us to see what these men did with the impressions they carried home, for this is certainly the conception of some Connecticut carpenter or "house-wright," as the master carpenters were called.

The scroll pediment of the Westfield doorway follows rather closely the balcony doorway of the Hancock house. It is also reminiscent of the work associated with the masterpieces designed by Christopher Wren, to whose influence the change of style in English architecture is due. Of this change he wrote in reference to his first great work, St. Paul's Church, that it was "after a good Roman manner" and that

it ceased to follow the "Gothick Rudeness of old Design." Instead of the Corinthian pilasters of the Hancock doorway, our colonial carpenter has ornamented the pilasters of his door with carvings in low relief similar to those which appeared on the fronts of the chests of half a century earlier. With these he was more familiar, for they had long been important pieces of furniture in many a Connecticut River Valley habitation. A few varieties of these chests, figs. 190, 192, 193, are to be seen in the top floor galleries. The rustication over the door is clearly an attempt to transfer into terms of wood the stonework of the Hancock doorway. In substitution for the classic mouldings, on the bases of the pilasters at each side of the door, this New World artisan has carved quaint miniature reliefs of the doorway itself—a naïve note which is apt to escape the notice of the casual visitor.

The original double door, fig. 3, which is hung in the passageway leading to the main top gallery, is in a fair state of preservation. It, too, tells the story of American style. While its arched panels are unquestionably after designs much used in England in the days of Queen Anne and the early Georges, the crossed stiles beneath them are peculiar to the paneling of some of the rooms of the Connecticut River towns. An example of this is seen in the paneling which forms the fireplace wall in the Museum's room from a house in Newington, Connecticut, plate v.

The walls of the narrow passageway into the seventeenth century gallery are lined with chests and bureaus characteristic of the beginnings of New England. Above them are

hung seven engravings done in mezzotint[1], and an unusual early painting. The engravings are rather crude and do not attain the artistic quality of the early furniture and silver made in the Colonies. However, they have a great sentimental interest and are rare. Few have survived the wear and tear of time, for they were sold at a period when framing under glass was rather unusual and therefore they lacked the protection given to engravings of a later period when glass framing came into common use.

The inscriptions on two of them merit more than passing attention, for they reflect the public sentiment in epochal days of America's history. The portrait of Jonathan Mayhew, D. D., the "patriot pastor" of Boston, was issued at a time when all New England was at fever heat over the passage of the Stamp Act, and bears in a contemporary handwriting the wording:

"*Jonathan Mayhew, D. D., Pastor of the West Church in Boston, New England, an asserter of the Civil and Religious Liberties of his Country and Mankind, Who Overplied by Public Energies Died of a Nervous Feavour, Feby 3, 1766 Aged 45 years.*"

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[1]A mezzotint is a form of engraving invented in 1643 and introduced into England at the time of the Restoration by Prince Rupert. The process is the reverse of pure engraving or etching, as in mezzotinting the surface of the copper plate is first so thoroughly roughened that an impression from it would produce the effect of very dark velvet. The engraver then works from black to white instead of from white to black as in etching or ordinary engraving, as he scrapes away the roughened surface when lighter tones are needed. The mezzotint had great popularity in England in the latter part of the seventeenth and all through the eighteenth century. During the latter part of this it reached its highest state. At this time nearly a dozen fine mezzotinters were working. This process lends itself admirably to portraiture.

The portrait of Samuel Adams was engraved by Samuel Okey of Newport, Rhode Island. The inscription below the title indicates the place this great orator held in the hearts of the people.

"When haughty NORTH impress'd with proud Disdain,
Spurn'd at the Virtue, which rejects his Chain
Heard with a Tyrant Scorn our Rights implor'd
And when we su'd for Justice sent the Sword
Lo! ADAMS rose in Warfare nobly try'd,
His Country's Saviour, Father, Shield and Guide
Urg'd by her Wrongs, he wag'd ye glorious Strife
Nor paus'd to waste a Coward Thought on Life."

It appears that colonial devotion to King George still existed. The colonists here attributed in verse and song their political sufferings to Lord North, then the King's prime minister.

It was the order for the arrest of Adams and Hancock which caused the expedition of the King's troops from Boston and led to the Battle of Lexington. The escape of these two "proscribed patriots" was due to the warning carried to them by Paul Revere, the silversmith, some of whose handiwork is shown on the floor below.

A suggestion of the beautiful paintings found in New Amsterdam homes is given by the oil painting of little Sara de Peyster. It is of the Dutch School of the seventeenth century. With its companion picture of her cousin, Jacques, which hangs in the gallery, it pictures the gorgeousness of apparel which the children of the well-to-do

class in early New York wore. Inventories and correspondence also prove that the same love for luxury, color, and dress for which the Old World was noted, found its expression here in our early days mainly through the importations from the home countries.

Both the children's dresses, which reach the floor, are made of some fine white material trimmed with beautiful lace. The boy, in honor of his sex, is further adorned with a red sash and carries a rattle with a piece of crystal on the end of it, suspended from a heavy chain around his neck. This same rattle is shown in the case just under the picture. The little girl carries a fan in one hand and a tulip, symbol of Holland, in the other.

The de Peysters have long been associated with New York, for Johannes (1620-85), the first de Peyster, came to New Amsterdam from Holland in 1645. He returned home six years later and there married. He then crossed the water again and lived the rest of his life here, filling the highly honorable elective positions of Sheriff (1655), Burgomaster (1673), and Deputy Mayor of New York (1677).

II

The Seventeenth Century House

THAT a colony did survive in North America, especially in New England, should be a marvel to all peoples, and especially to those living in the twentieth century. Among the Europeans who came to this shore in the early part of the seventeenth century, there was hardly a man who had ever been called upon to supply shelter without ready materials, food by hunting or to protect himself and family from attack by animals or redmen. All of these tasks, to which he devoted himself entirely, were new to him. He solved his problems of existence well and quickly, for in order to survive the winter much had to be done before the first snowfall. The first homes were of the poorest kind, not unlike those occupied by peasants in England, but the colonist soon developed the art of house building, until by 1642 all the sod and wattle houses had disappeared, as Edward Johnson wrote in his Wonder-Working Providence of Sions Saviour in New England:

"Further the Lord hath been pleased to turn all the wigwams, huts and hovels the English dwelt in at their first coming, into orderly, fair and well built houses, well furnished many of them."

The "orderly, fair and well built houses" had good doors, windows with leaded glass, sturdy furniture, and even

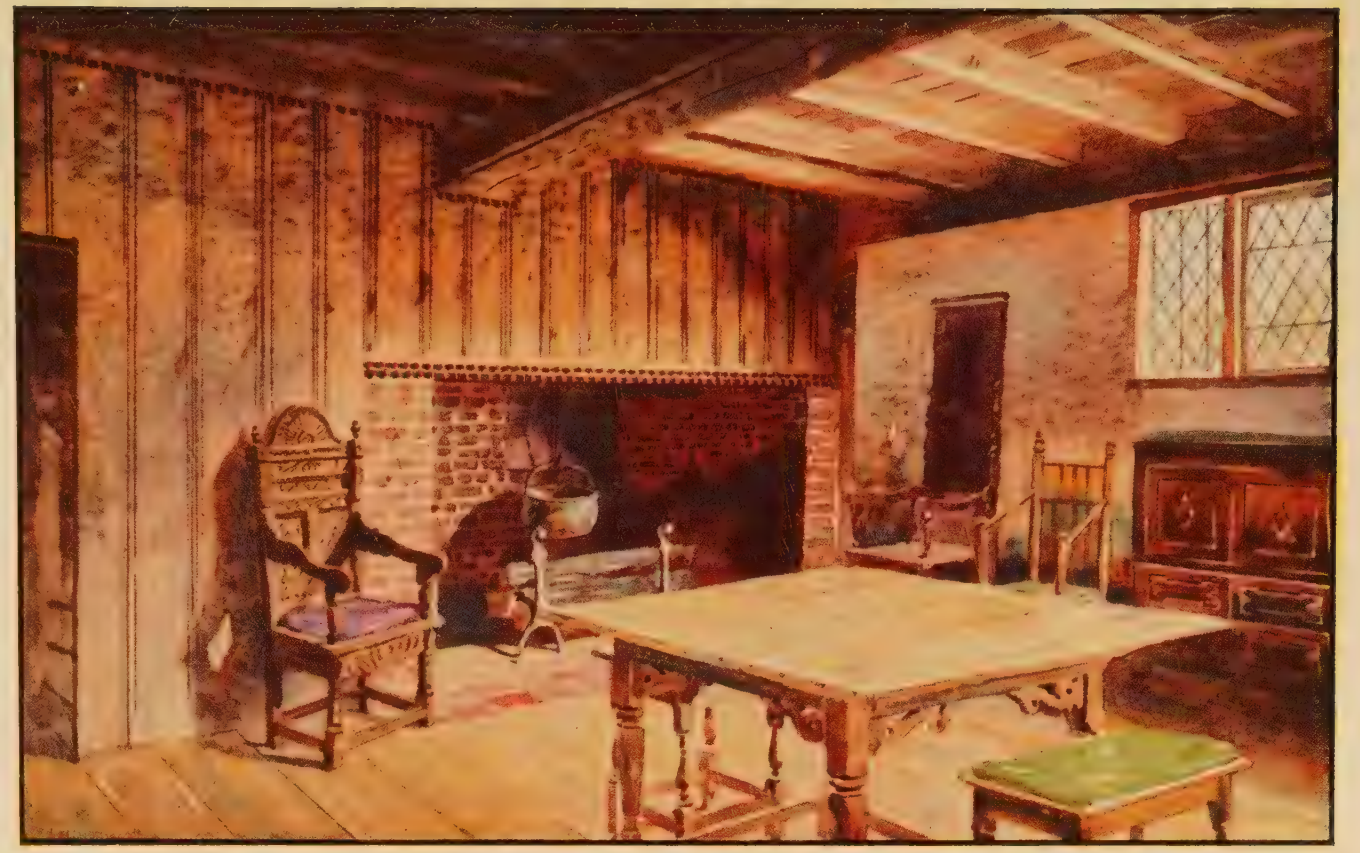

*Plate II. A typical "*KEEPING ROOM*" or* PARLOR *of a seventeenth century house, with* VERTICAL MOULDED PANELING *and a* TOUCH *of* COLOR *around the* FIREPLACE *opening. The* AUSTERITY *of the* PURITAN FURNITURE *is* LESSENED *by the colorful old* DAMASK *cushions*

were beautified with a few beautiful cupboard cloths and cushions of imported brocades and velvets. The immense chimney with its huge fireplace filled the greatest need of the colonist during the New England winters. It was around fireplaces like these that the good housewife performed her innumerable tasks of cooking, baking, soap-making and candle-molding. It was here that the children learned to knit and sew and told their ghost stories; and here that the men discussed witchcraft, taxes and government; and occasionally the war-painted, ferocious face of an Indian, tomahawk in hand, may have leered in at the little family gathering around the fire.

The earlier seventeenth century houses consisted of one room with a chimney at one end. Later a second chimney was put at the other end and the room divided in halves, and finally the chimney was placed in the center of the house with a room on either side. This is the construction of the Parson Capen house, fig. 4, a type which continued in use until the later part of that century.

This house, which is located at Topsfield, Massachusetts, on a low hill just off the village common, was built for the Reverend Joseph Capen by his father-in-law. The parson had married Miss Priscilla Appleton, the daughter of John and Priscilla Appleton, a girl who had been brought up in the lap of luxury. When she saw the tumble-down cottage her poor parson wanted her to live in, she was for returning home immediately. Her father, however, rather than bear the disgrace of having a married daughter return to his house, erected this fine new dwelling. Thus the parson obtained a far better home than his calling would ever have

supplied him. Although poor, Parson Capen was a great leader of his flock, and was particularly noted for his fearlessness in contending with the devil. It is said that once the devil took the shape of a hog and placed himself on one of the Topsfield bridges. He snarled and snapped at every passer-by, until traffic on that bridge almost ceased. However, one day the Parson, chancing that way on his old horse, met the "devil hog." His horse reared, but the good man, keeping his seat, abashed the devil by saying, "You that were once an angel of light, ain't you ashamed to appear in the shape of a dirty swine?" The hog disappeared into the river and never troubled the people of Topsfield again.

The two rooms and entry in the Metropolitan Museum, which are illustrated and discussed in this chapter, show the plan and construction of this type of seventeenth century house.

A heavily studded door[1], with big iron hinges and lock, opens into a small entry of pine boards, with a narrow turning stairway against the huge brick chimney. These stairs lead to a large unfinished room on the second floor, where part of the family was wont to sleep and where the winter provisions, clothes and stores were kept.[2] In the entry snow was brushed off and wet clothing removed before entering the other rooms.

On the left is the kitchen[3] where the family not only cooked but ate and also slept. It is of the earliest type

[1] Door is copied from the John Sheldon house at Deerfield, Mass. (1698).

[2] Entry is copied from the Parson Capen house, Topsfield, Mass. (1683). No top floor at the Museum.

[3] Kitchen from Parson Capen house, the dimensions not exactly the same.

Fig. 4. The Parson Capen House, Topsfield, Massachusetts, *built for the worldly poor* Parson *in 1683 by his father-in-law. The finest example extant of purely* American *seventeenth century architecture. The* Overhang *and the* Drops *on the corners are characteristic features of early houses*

of architecture, showing some pretense of esthetic interest in its chamfered summer-beam and wall sheathings. The sheathing on three walls is horizontal, made of the widest boards the settler could procure, for the wider the boards the fewer the cracks for the wind to penetrate. This was purely an American construction that the settler invented to combat the much colder winters that he found in New England. The windows[1] with their diamond-shaped glasses are small and poor, letting in but little light, but keeping out much cold and wet.

The fireplace opening, with round brick oven at one end, takes over half of one wall, the rest of which is sheathed with vertical moulded boards. Seventeenth century brick,[2] of the size and type used in the vicinity of Topsfield, lines the fireplace. Here three distinct fires were often burning in order to heat the ovens and still provide ample fire for the cooking in the center, but when only a boiled dinner was being prepared, one fire sufficed, just as it is laid here to-day. A great number of iron pots and tripods, kettles and cauldrons stood around on the hearth, as well as utensils of wood, long forks, and fire shovels. The use of the big brass warming-pan in the corner needs no explanation, for this was one of the luxuries brought from Europe, the use of which would be welcomed in many a modern household.

Betty-lamps—small pear-shaped dishes filled with tallow or whale oil, and suspended from a rod—served not only for lighting the room, but enabled the housewife to inquire

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[1]Windows and framing from Browne house at Watertown, Mass. (1663).

[2]Brick of the size, shape and date for each locality has been used in all fireplaces.

into the state of her stew cooking in one of the big pots over the fire, by lowering the betty-lamp into the pot. Rush lights were also used to light the rooms, but daylight has ever been the best, and the colonist found it most expedient to rise and retire with the sun.

The dinner, when done, was turned out into a large pewter charger like one standing on top of the court cupboard on the other side of the room. Of the earliest settlers only the wealthy could afford pewter, for it was all brought from England. By the first quarter of the next century the pewterer's art became quite common here, and many table objects were made and used by those who could not have silver.

No kitchen in a seventeenth century house could possibly have had as many fine pieces of furniture as are in this kitchen to-day, but almost every great house had at least one good court cupboard, a Bible-box, several chairs, a table and some forms, or as they are now called, "stools." Many examples of the cruder furniture still exist, but as in a gallery of paintings, only the best are hung, so in the American Wing an attempt is made to show only the best of what remains.

The small paneled cradle, fig. 5, in the corner probably stood near the fire, where the baby could be kept warm. Of a type found in England as early as the fifteenth century, this one is of American oak and provided as handsome a bed for some seventeenth century child as any grown person could hope to have.

The press cupboard, fig. 6, has three drawers below, the top one being elaborately carved. The upper part of the

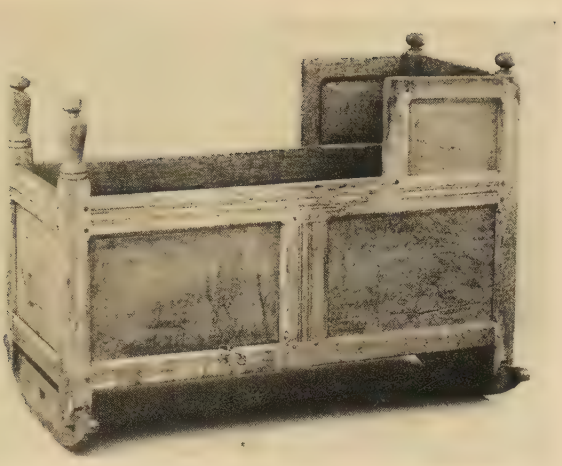


Fig. 5. A CRADLE *of the second quarter of the seventeenth century. The sides are* PANELED *in a style strongly suggestive of* ELIZABETHAN *wall paneling, an example of which has been found in a very early* NEW ENGLAND *house*

Fig. 6. A PRESS CUPBOARD *of the third quarter of the seventeenth century*

Fig. 7. An oak WAINSCOT CHAIR-TABLE *of the middle of the seventeenth century*

Fig. 8. A carved oak WAINSCOT CHAIR *of the middle of the seventeenth century*

Fig. 9. An elaborately carved WAINSCOT CHAIR *of the second quarter of the seventeenth century*

cupboard is three-sided or splayed, with turned corner posts on the front ends—a method of construction common in England. Pieces like this and the ones shown in the gallery on this floor were much better suited to the manor houses of old England than they were to our pine interiors, and the colonist gradually abandoned their use.

The chest of drawers, the next step in the development of the chest with drawers, is elaborate. It resembles the lower portion of many of the court cupboards in decoration, but is more beautiful, with its contrast of light wood with black decoration in some of the panels. Each of the four drawers is paneled in a different design, with octagons, triangles, and squares, while the stiles are decorated with spindles which have been turned, split and applied. This type of furniture, which is later raised on legs and called the "highboy", probably held all the family wearing apparel, as well as the remnants of homespun linen, wools, and bits of velvet and damask that the housewife had in reserve. On top of the chest of drawers is a tiny cabinet with a door. The inside is fitted with many small drawers, in which valuables, papers and small things might be kept. The stiles of this cabinet are treated with the same split-spindle decoration that we find on the big chest of drawers.

Split spindles

The use of the crude settle by the fireplace is obvious. Not only was the rheumatic grandfather protected from drafts, but the whole room was kept much warmer by this protection near the fire.

One of the simpler seventeenth century wainscot chairs, fig. 8, of solid wood offered great opportunity for a chair-maker to show his skill and taste in carving. Many more elaborate ones were made, but because of weight and lack of comfort they soon gave way to the lighter turned and slat-backed chairs also used here.

The bright brass clock by the door is one of the seventeenth century types run with weights. Many of these were remodeled in the early part of the next century into pendulum clocks, as noted in the *Boston News Letter* of October 6, 1707:

"This is to give Notice to all Gentlemen and others, that there is lately arrived in Boston from London by way of Pennsylvania a Clock Maker. If any person or persons hath any occasion for New Clocks; or, to have old Ones turn'd into Pendulums, or anything either in making or mending: Let them repair to the Sign of the Clock Dial at the South Side of the Town-House in Boston, where they may have them done at reasonable rates. Per James Batterson."

These pendulums had to be protected and were enclosed; thus the first grandfather clock was built.

By 1712 the variety of clocks was amazing. Thomas Bradley advertised in that year: "30 hr. clocks, week clocks, month clocks, spring table clocks, chime clocks, church clocks, Terret clocks."

The seventeenth century kitchen is completed with a table and forms, fig. 11, under the window, and the old chest in the corner by the fireplace. The colored chair cushions of linen brighten up the scene, which must have been far from dull when the great fire roared under the steaming kettle and the

children played around on the floor, keeping an eye on the pots for their mother and occasionally rocking the baby's cradle, while the pewter tankards were passed to cheer and warm all present after their day of arduous toil.

Passing through the entry to the other side of the house, the door opens into a parlor or "keeping room" which, although furnished with the best furniture and used chiefly on formal occasions, of necessity became a bedroom at night. This room was copied from the Hart house at Ipswich, Massachusetts, built about 1640 It is much earlier in date than the kitchen, but shows even greater architectural pretense than that room.

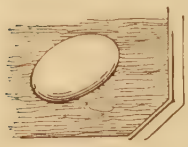
Three walls of this parlor are plastered,[1] while the fourth wall with the fireplace opening is covered with vertical sheathing. The truly artistic "house-wright" has made an innovation in the rows of dentils painted alternately black and red and placed around the top of the wall and fireplace opening. They are the first known attempt at colored decoration in a seventeenth century house. The summer-beam and girt are chamfered with more care than those of the other room, but the fireplace is like that in Parson Capen's kitchen.

In the center of the little room stands an early table with turned legs and straight stretchers. It has a nicely decorated skirt which is quite pretentious for a table of this period. A chair table, fig 7, of which many examples remain, operates on the same principle as many of the porch settees of to-day, being used sometimes as a seat with the top

[1]The lime for plaster was obtained from oystershells by those living near the seashore. Builders in the interior sheathed all four walls.

for a back, and sometimes as a table with the top resting on the arms of the chair.

The red and black of the dentils of the fireplace are repeated in the court cupboard with its rectangular panels, some of which are painted red and some black.



Oval boss

A small desk-box on a frame, fig. 10, represents the transition between the portable desk-box without drawers and the stationary desk with a drawer below the usual compartment under the flap lid. This little piece is very decorative, with its turned legs and stretchers, and turtle head or oval bosses applied to the front.

Of Jacobean influence is a wainscot chair, fig 9, finer than the one standing in the kitchen. It has a plum colored damask cover on its cushion which, with the bright velvets and damasks of the other chairs, adds an atmosphere of some luxury to what would seem a crude existence. These chairs were always made of the finest oak without knots and were constructed in the manner of a chest, that is, "joined."

Under the window is a chest of drawers covered with a piece of seventeenth century green velvet. A number of turned chairs with rush bottoms and cushions and a three-panel New England carved chest complete the furniture of this room. Three Cromwellian pewter tankards with flat tops on the court cupboard, as well as the two small pieces of Chinese blue and white pottery on the desk, enrich the whole atmosphere and speak of travel and trade, of which much will be said later.

Above the chest hangs a map, fig. 12, such as was found in almost every seventeenth century house. These maps

Fig. 10. A Desk-box *on frame, of the late seventeenth century—a delightful link between the* Bible-box *and the early* Desk

Fig. 11. Short Forms *or "*Joint Stools,*" the earliest type of* Wooden Seat, *were long used, being easy of construction and occupying little space*

Fig. 12. A colored Map *of* New Belgium, New England, *and parts of* Virginia, *in which is inserted a view of* New Amsterdam. *It was issued between 1651 and 1655. A remarkably accurate* Picture *of the* New World *drawn by* Dutch Cartographers

were made in all sizes, hung from rollers and nailed to the wall, and presented every explored part of the world. None could have had more interest than this one, published in 1655, on which the boundaries of the colonies claimed by the Dutch are shown painted in gaudy colors. The beavers, bears, raccoons and turkeys suggest the source of clothing and food for the people, while the Indian villages with their tall wooden stockades are a reminder of the ever-present danger from the merciless tomahawk. Inserted in the lower part of the map is a view of New Amsterdam as it appeared about the middle of the century. What is now the southwest shore of New York City is vividly pictured with a scene far different from that of to-day's metropolis. The little wooden wharf erected by Peter Stuyvesant, the crane for the loading and unloading of vessels, the sinister gallows, and the windmill for the grinding of grain are prominent features of the landscape. The stone church with its double peaked roof, the Governor's house of brick, the jail, and the tavern are all gathered together under the protection of a fort constructed of wooden palisades, for all of these things were necessities to the early settlers of New Amsterdam.

Few were the aspirations to comfort and beauty that our forefathers found time to gratify in the first generation of Americans. They were loyal subjects to their rulers, seeking not only religious freedom but also the enlargement of the realms of their mother country. Their ideal was to reproduce what they had had at home. As time went on more attention was given to these matters, as will be shown in the following chapters.

III

The Seventeenth Century Gallery

THE architectural treatment of this gallery is carefully designed after that of many of the seventeenth century New England meeting-houses. Its general features and many details of the roof construction are close reproductions of the timbering of the First Parish Church of Hingham, Massachusetts, erected in 1681. It is fitting that an exhibition covering "The Homes of Our Ancestors" should contain some important reminder of the part played by the seventeenth century churches in the settlement of early New England, for in many communities the entire social and political life revolved around the church. In most places even the local governments were theocratic. The ministers had positions equal to, if not greater in importance than, those of the town magistrates. Only those entitled to partake of the Communion were allowed to engage in trade for themselves or cast their votes in the local elections.

The old Hingham meeting-house, whose ancient timbers form the basis for the gallery construction, is the oldest survivor of those New England meeting-houses characterized by the late George William Curtis, in his oration at the Centennial of the Battle of Concord Bridge, as the "Nurseries of American Independence. These were the gather-

Plate III. The SEVENTEENTH CENTURY GALLERY, *the* ROOF CONSTRUCTION *of which follows that of the* EARLIEST SURVIVOR *of the seventeenth century* NEW ENGLAND MEETING-HOUSES, *so aptly termed the* "NURSERIES *of* AMERICAN INDEPENDENCE"

ing places in the wilderness for the settlers who of necessity were obliged to govern themselves."

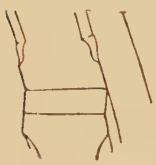
The roof construction is necessarily an adaptation rather than a copy, as the old church was much larger than the new room. The original dimensions were fixed by vote of the town on August 11, 1680, "to be fifty feet in length and forty-five feet in breadth." The end lighting of the new gallery is purely English. No examples of this treatment have been found in this country, for the severity of the New England winters, coupled with the lack of heating facilities, made large windows impossible. However, this form of lighting is obligatory here, as the small dormer windows of the old church would not have given sufficient light for the careful study of the furnishings in the galleries. The arrangement of the various objects in the demonstration of the styles and skillful craftsmanship of the household furnishings of early New England life fails to give any true picture of the atmosphere of a seventeenth century church. A real picture, however, was penned a hundred years ago, when many of the old meeting-houses were still standing:

"The Pitts (as the pews were called in the records) were five feet deep and four and a half feet wide. The elders' seat, and the Deacons' seat were before the pulpit, the communicant table stood before these seats, and was so placed that the communicants could approach it in all directions. This house[1] was pulled down in 1672, and one much larger erected on the site of the old one. This house had three pairs of stairs, in three corners of the meeting-house. Men were

[1]Dedham, by Worthington, 1827. The earlier church was erected in 1637.

seated in the galleries on one side, and women on the other, the boys in the front gallery."

The communion table was probably of the lines and proportions of the large trestle table, fig. 13, believed to be the oldest extant in America. It is a feature of the Museum's exhibition of seventeenth century furniture.



Lamb's tongue

The roof construction suggests the Gothic influence in many smaller manor houses and great rooms the colonists had left behind them in Old England. This influence also appears in the great curved arches, the smaller curved supporting brackets, and the heavy trusses and side posts, whose only decoration is a chamfered[1] edge ending with a simple design in the form of a lamb's tongue.

The austerity of the religious services was only equalled by the discomforts suffered in these cheerless churches, especially during the winter season. To make the path of religion easier many a community insisted that licenses for the opening of taverns should be granted only on condition that the tavern be placed in close proximity to the meeting-house. Even in Boston in 1651, an innkeeper was granted permission to keep a house of common entertainment, "provided hee keepe it neare the new Meeting-house." This accessibility of the tavern allowed those in the congregation who had come from a distance to thaw out, while the liquor then and there served between services gave lusty volume to the singing of hymns in the afternoon meetings.

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[1]Chamfering is the cutting away of the edge or arris formed at the junction of two surfaces meeting at a right angle.

Seating in these churches was in many cases autocratic, to say the least. The "Elders, Deacons, and Selectmen" of Cambridge were constituted a "constant and settled power for regulating the seating of persons in the meeting-house." As a result of one of their deliberations the following order was issued: "Brother Richard Jackson's wife to sit where Sister Kempster was wont to sit. Esther Sparhawke to sit in the place where Mrs. Upham is removed from. Mr. Day to sit the second seat from the table. Ensign Samuel Greene to sit at the Table. Goody Gates to sit at the end of the Deacon's seat. Goody Wines to sit in the Gallery."

Possibly the most illuminating and novel note in the gallery is furnished by the color of the textiles hanging on the walls, resting on the cupboards, and covering the cushions. Color has not generally been considered an important part of early New England household furnishings. However, that sumptuousness such as this did exist in New England has been proven by many inventories. Anne Hibbins, the third person executed for witchcraft (1656) during that strange psychological wave which at frequent intervals swept New England for over half a century, and widow of a successful Boston merchant, one-time deputy to the general court and assistant at the hour of his death, beautified her home with, besides her other furnishings, "a green say[1] cushion, a violet pinckt cushion, a velvet (10s), and a wrought cushion with gold (5s), a wrought cupboard cloth, a green say valance, a green cupboard cloth with silk fringe,

[1]A cloth of fine texture resembling serge; in the sixteenth century sometimes partly silk, subsequently entirely of wool.

a green wrought do., with do., one wrought valliants, five painted calico curtains and valence, one cupboard cloth with fringe and one wrought Holland cupboard cloth." Her painted calico curtains were probably similar to the four hanging on the walls here. These gorgeous fabrics from India, painted with the design of the tree of life, with its brilliant foliage and many-colored birds, were copied by the Portuguese and English textile manufacturers and had great vogue during the seventeenth and eighteenth centuries. Both England and America were using this material; for Mistress Anne Hibbins' painted calico for the bed-hangings of her Boston house unquestionably were of design and quality similar to that noted by Pepys in his Diary in 1663: "Bought my wife a chint, that is a painted Indian calico, for to line her new study."

Of all the textiles in the gallery, the most interesting and beautiful are these four large painted cotton Indian quilts. These, though now of the utmost rarity, long were seen everywhere in the Old World, and were an important part of the trade of Great Britain's East India Company. They were frequently mentioned in inventories here and were lavishly advertised in early colonial newspapers. The custom of painting cotton cloth was of ancient origin in India, probably dating from 400 B. C. A large demand for these quilts is proven by a single order sent in 1682 by the East India Company for thirty thousand "carpets", as they were then called. Another order, forwarded the following year, gives the size and drapery of a colonial bed such as that owned by Mistress Anne Hibbins:

"Send us therefore, 100 suits of painted curtains and

vallances ready made up, of several sorts and prices, strong, but none too deare, nor any over mean in regard; You know that only the poorest people in England lie without any curtains or vallances and our richest in damask, etc. the vallances to be 1 foot deep and 6½ yards compass, curtains to be from 8 to 9 feet deep, the two lower curtains each 1½ yds. wide, the two larger curtains to be 3½ yards wide."[1]

The use of fine textiles seems to have been rather universal. Interesting is the inventory of the effects of that doughty old settler, Major-general Edward Gibbons, merchant of Boston in 1629, major-general of militia 1629-51, who was described by Johnson (1654) in his Wonder-Working Providence of Sions Saviour in New England as: "a man of resolute spirit, bold as a Lion, being wholly tutored up in N.E. Discipline, very generous and forward to promote all military matters; His Forts are well contrived, and batteries strong and in good repair." He left behind him in 1654 thirty-one cushions, four damask, four velvet, two leather, and one turkey work. A beautiful example of this work covers a chair that is shown in fig 15. "Raught" window cushions, which appear from 1653 on, were unquestionably what is popularly known as Charles II needlework.

The eight halberds on the west and east walls saw service in this country. Some were used in the French and Indian Wars. All but one or two reflect the fine metal work of the period. That their use was not merely ceremonial is proven by the offering for sale in the *Boston News Letter* of April 22, 1706, of: "A set of Halberts for a foot Company to be sold

[1]Calico Painting and Printing in the East Indies.—Baker.

on reasonable Terms, by Nicholas Boone, Bookseller, to be seen at his House near School House Lane in Boston."

They must have added great picturesqueness to a parade of foot company such as Samuel Sewall writes of in his diary: "Friday, Septr 4, 1685: about 6 o'clock Mr. Asaph Eliot, Ensign of the South Company was buried; t'was rainy wether but had 7 Files Pikes[1] and 6 Musketeers." As late as the last war with France, for the possession of Canada, a notice was inserted in the *Pennsylvania Gazette* of August 7, 1755, by a well-known wall-paper importer and manufacturer of Philadelphia, announcing:

"Pike-heads, Halberds-Heads, Drums and Colours for compleately furnishing a Company of Foot may be had reasonably of Plunket Fleeson in Fourth Street."

The use of armor is called to mind by the Cromwellian corselet and helmet hanging in the southeast corner. The pieces are English. While armor was made here—the records prove the existence of an armor-making plant at Hartford as late as the end of the seventeenth century—no well-authenticated pieces of American armor have survived their arch enemies, dampness and its resulting rust. However, these English bits of armor are of the general type mentioned in many a contemporary inventory and recall the days when suits of armor were part of the furnishing of numerous colonial homes.

Many suits of armor are mentioned in the early Jamestown records and coats of mail and head pieces are frequently listed in the inventories of early Virginia planters. Flashing

[1]The term pike and halberd are used interchangeably.

in the firelight and sunlight, these bright bits of metal added much to the dark rooms of the early days in America.

The charm of our early silver seems to hold the observer absolutely under its spell. Once he stops to admire the line, texture or form of an early silver vessel, its fascination quickly seizes him. Just as a piece of lustrous seventeenth century damask makes the beholder instinctively reach out to touch it, so one is drawn to a piece of early American silver, and the desire to handle it becomes quite irresistible.

Almost from the earliest settlement of this country we had silversmiths providing table-ware for our families which reminded them of the luxuries of their homes in the Old World. When house construction had not yet reached even comfort, when the problem of keeping body and soul together and scalp secure was yet unsolved, and when Cromwell and Charles II were in power, the silversmiths here were producing silver equal in quality to that made by many of the best silversmiths of Old England. This was the first of the American arts and crafts to attain eminence.

The early silversmiths received great encouragement in New England. As there were no banks for the safe keeping of money, the temptation was great to carry all silver coins to the silversmith, who melted them up and hammered out various kinds of drinking-vessels similar to those so abundantly shown in this gallery.

A halo of association with the manifold phases of the life of our fathers hovers over this old silver. The communion services recall the early history of our churches and the devotion to those institutions which dominated the thought of early America. The church beakers, in no way resem-

bling the communion vessels of the Church of England, are reminders of the lasting abhorrence of the domination of the Established Church which led to the settlement of New England. The tankards, beakers, and caudle cups were the vessels of household use in the New World, yet are of the type which made up by gift or legacy most of our early communion services.

The paten, fig. 210, the sacred bread dish at the communion table in Old England, became the cake dish of the good housewife in Puritan New England. The splendid drinking-vessels had their part in America's great social weakness—tippling—the prevalence of which, though sometimes disastrous to health and morals, did much to promote good fellowship, comradeship and the helping-hand policy so common throughout the Colonies. No business transaction was consummated, marriage celebrated, or funeral ceremony performed without the lavish consumption of liquor. The tankard was also passed around at every meal of the day.

This early American silver, as well as our early architecture, is thoroughly characteristic of the taste and life of our people. Simple in design and substantial in weight, it is symbolic of the classic mental attitude of its owners. Social conditions here warranted no attempt to imitate the magnificent baronial silver made in England, examples of which are to be found in the plate collections of the Old World. There was another more practical reason for its simplicity. The plainer styles in vogue here were less expensive to fashion, thereby making the economic loss less when a piece was returned to the melting-pot as some necessity arose. To

Americans this old silver has a greatly added interest, for it represents the artistic conception and craftsmanship of the fathers by whose energy our country was developed and whose sons founded our Republic; these old silversmiths were men of great importance in the community.

One of the oldest pieces of silver is the little caudle cup, fig. 16, with a decoration of tulips against a sanded background. It is the handiwork of the dean of all our New England silversmiths, John Hull, born in 1624 in Leicestershire, England, and eleven years later brought over to Boston. His story is that of a successful craftsman, public servant, and merchant prince of Boston. The title of his diary briefly reflects the religious turn of mind long so closely associated with the spirit of our national holiday, Thanksgiving:

"Some passages of God's Providence about myself and in relation to myself; Penned down that I may be more mindful of, and thankful for all God's Dispensation towards me."

In this book he thus notes that he learned his trade in this country:

"After a little keeping at school I was taken to help my father plant corn which I attended to for several years together; and then by God's good hand I fell to learnning (by the help of my brother) and to practise the trade of goldsmith."[1]

John Hull is best known as the maker of the pine tree shillings.[2] The scene on the lawn of his house on the day of

[1]The term goldsmith was universally applied to workers in the precious metals.

[2]There are some pine tree shillings in the Clearwater collection of colonial silver in the exit gallery on the first gallery level.

his daughter's wedding, when the mint-master placed his daughter on one end of the beam of a pair of scales and weighed her down with pine tree shillings for her dowry, long lingered as one of the beautiful romances of New England. Unfortunately the relentless eye of the historian discovered that the dowry, £500, which if paid in pine tree shillings would have balanced a hundred and twenty-five pound lass, was paid in installments after the wedding day had passed. Perhaps the shrewd old merchant persuaded his new son-in-law that the coin would be much more safely guarded if it remained in the donor's possession until some necessity for its use arose.

Hull's influence as a creator of beauty is also evident in the beautiful tankards and caudle cups by Jeremiah Dummer, who learned his trade under the master, being bound to him in 1659 as an apprentice for a term of eight years. The apprentice grew to be a man of some importance, as his position in the community was thus recorded in the *Boston News Letter* of June 2, 1718:

"On the 25th past, Departed this life *Jeremiah Dummer*, Esq.; in the 73rd year of his Age, after a long retirement, under great infirmities of Age and Sickness, having served his country faithfully in several Publick Stations, and obtained from all that knew him the Character of a Just, Virtuous, and Pious Man, and was Honourably interr'd on Thursday last; He was son to Richard Dummer Esq.; who was one of the first and principal settlers of the Massachusetts colony, and died at Newbury."

Another piece which offers evidence of the extraordinary training in fundamentals received by the seventeenth cen-

Fig. 16. A group of seventeenth century NEW ENGLAND SILVER VESSELS *whose beauty of line and texture illustrates well the superb work of the* FIRST COLONIAL SILVERSMITHS

Fig. 17. A late seventeenth century Silver Tankard *by* Edward Winslow, *one of the greatest of colonial silversmiths and grandson of the* John Winslow *who came to* Plymouth *in the* Fortune *in 1621 and afterwards married one of the* Mayflower *Company*

Fig. 18. A remarkable Silver Writing-set *of the first quarter of the eighteenth century, by* John Cony *of* Boston, *from whom* Apollos Rivoire, *father of* Paul Revere, *learned the trade which he in turn taught his son*

Fig. 19. A two-quart Silver Tankard *on the handle of which are engraved the initials of the original owner,* Gerritie Dreier, *a maiden lady of* Coeymans, New York. *It is the work of* Jacobus van der Spiegel, *a* New York *silversmith of the seventeenth century*

tury silversmiths who followed Hull, is the writing-set, fig. 18, made by John Cony, brother-in-law of Dummer. Its triangular stand is supported by three lions, similar to those occasionally used as thumb pieces on the handles of English tankards of the period. A lion was also commonly characteristic of the finials of the salt-glazed teapots in the early eighteenth century—essentially a Chinese motive. On the stand are the three requirements of a seventeenth century writing outfit: the ink-pot, the sandbox—the contents of which served the purpose of our modern blotting-paper—and the wafer box for the sealing of the folded letter. The envelope of to-day is a comparatively modern invention. The interest in this piece of silver is not alone in Cony's skill as a silversmith and modeler, but in the idea it conveys of the degree of luxury which was found in our early ancestral homes. This picture is strengthened by the eight-inch standing saltcellar, fig. 16, made by Edward Winslow, another seventeenth century Boston silversmith. The importance that the height gives the "Standing Salt," or "Long Salt," as it was called in New England, is accounted for by the fact that the taking of salt had long been a ceremony in the Old World. In baronial halls the saltcellar stood on the master's table, on colonial tables in front of the head of the household. Salt in the early days had been a luxury, generally obtained only by the boiling down of sea water, which accounts for the smallness of the salt holder in so large a piece of silver.

Winslow's work entitles him to be considered the most finished of all our seventeenth century silversmiths. He had a style of his own. This may be seen in his embellish-

ment of a tankard, fig. 17, which shows a treatment not found in Old World silver. The two dolphins supporting a human mask, which form the thumb piece, and the cherub head on the tip—emblems of power, gaiety, and love, suggest that sentiment and romance played a far larger part in the lives of our people than is gathered from the deadly literature of the time.

From an old New England meeting-house is the set of twelve silver beakers, all of colonial workmanship, which formed the communion service of the church at Ipswich, Massachusetts. All were made in Boston during the seventeenth century. Each is engraved with inscriptions giving the names of their donors and dates of the donations.

Two large seventeenth century tankards and the superb baptismal bowl, by Jacobus van der Spiegel, involuntarily carry with them the memory of their maker's military service along the Albany frontier, as well as the days when the fear of the capture of New York by the French was ever terrifying to its citizens. Van der Spiegel was born in New Amsterdam of a family which long remained prominent in the social life of the town. One of his sisters married Isaac de Forest and another, Rip van Dam, who for thirty years was an obstreperous member of the council of the city. A comparison of the portrait of this famous old rebel and the unusual deviation of a head with a flowing wig in heavy relief on the tip on one of the tankards, fig. 19, allows the fancy that van der Spiegel embellished some of his silver with the portrait of his popular brother-in-law. The other tankard bears the superbly engraved coat-of-arms of the de Peyster family. Many an evening in the past this vessel

must have assisted in the drinking of the toast to the New York progenitor of the family, Johannes.

At first glance the furniture of this gallery appears to be English, but close examination discovers differences which make it entirely American in its execution. The reasons for the differences which give our furniture a distinct style of its own need but brief explanation. The workmen of the Old World were closely bound by tradition. Competition was close and their work was constantly met by the scrutiny and criticism of their fellow craftsmen, which made it very difficult for them to depart from the accepted standards. In the new and isolated settlements here the handiwork of the craftsman was far removed from close comparison with that of his fellow workmen. His tools were crude, probably home-made in many instances. The colonial workman's originality could therefore be given full expression, as he was free from the stifling influence of accepted standards which the English workman found it impossible to escape. Few people possess memory for exact details, hence it is but natural that the new settler should gradually depart from designs taught him while serving his apprenticeship abroad. Novel designs in ornament began to appear here and there in his creations, though the general forms and proportions followed the fashions brought over from England. Unconsciously, even the earliest colonial craftsman developed a style of his own. In certain of the pieces of oak furniture, the assignment to American origin, however, can be determined only by a study of the wood used in construction.

Accurate dating of the majority of the pieces in the gallery is impossible, for on this side of the water, especially in the

more remote districts, fashions did not change with the same rapidity that they did in the greater cities of the Old World or even in our more prosperous seaboard towns, which maintained close communications with the Old World. Trades and the arts and crafts were often handed down from father to son, the same patterns and tools serving for succeeding generations.

Dated pieces in several private collections assure us that certain primitive furniture was made many years after their styles had become obsolete in most localities. A remarkable arched panel chest which bears the date "A N O 1776" in carving on its front, at a hasty glance would seem to have been made a century or more earlier, hence any dating assigned must be accepted as being merely of the period when the styles originated and held full sway.

The larger pieces in the gallery are mostly of oak. Many of them follow closely the rectangular style which prevailed in England during the period when Elizabeth, James I and James II were on the throne.

Elaborate cupboards, figs. 20 and 21, literally cup "bordes," were originally used to rest cups upon when drinking-vessels were wont to sparkle in the firelight after their contents had added good cheer to the long winter evenings—evenings when almost the only joy of living was obtained by the plenteous absorption of liquor. These cupboards reflect the Gothic influence in their canopied tops. The decoration of various forms of turned spindles, split and applied by some splendid glue, the mouldings and the carvings, are similar to those of Old England. The differences between many of our colonial cupboards and those of

Fig. 20. An elaborately carved light oak PRESS CUPBOARD *of the last half of the seventeenth century, showing* JACOBEAN *influence in construction and carving*

Fig. 21. A paneled NEW ENGLAND COURT CUPBOARD *of the latter half of the seventeenth century with turned members and applied spindle decoration*

Fig. 22. A late seventeenth century COURT CABINET, *a rare and pretentious piece containing a series of drawers behind the lower doors*

Old England are after all so slight as to confuse experts. In a last analysis the origin is generally decided by the quality of the oak from which they are largely constructed—the American being of a lighter color and finer grain than that grown in the British Isles. One very rare court cabinet, fig. 22, however, is constructed of five varieties of wood. It is unusual in having a series of drawers behind its paneled doors.

The story of the architectural development of a town is told by the enormous engraving of New York[1] in 1719 which hangs at the head of the stairway leading to the second floor. The gabled brick houses in the lower city, some of them three and four stories in height, might well have appeared in a picture of a town in Holland. The rectangular houses in the newer part of the town reflect a strong English influence and a magnificence not generally considered possible here at the time the picture was drawn. It was engraved in London from a drawing made here by one William Burgis of Boston, to whose pencil we owe among others, "A View of the Great Town of Boston" and the "Plan of Boston in New England" which hangs over the fireplace in the room from Newington on this floor. This extraordinary view of New York, of which only two known copies exist, was variously priced at the value of from 8 to 10 shillings in New England and New York inventories of the time. Its size, 77 by 20½ inches, made it necessary to engrave it on four separate copper plates, but allows a detailed view of the town—for

[1]The chronology and ownership of practically every building in this engraving have been exhaustively searched out and described by I. N. P. Stokes in his brilliant work, The Iconography of Manhattan Island.

town it was. Even as late as 1732 its population was somewhat less than nine thousand.

Beneath it hangs another monumental engraving of Charles Town, South Carolina, probably of the period 1730–37. This is almost of equal assistance in demonstrating the architectural importance of many of the early houses in this town, long the most important capital in the Southern Colonies.

All of these things the colonist had before he dreamt of independence.

Plate IV. An early eighteenth century ROOM *from* HAMPTON, NEW HAMPSHIRE, *with* PANELED WALLS *and* CEILING. *The* "TURN-UP" BED *is hung with the* CREWEL-WORK *with which* COLONIAL WOMEN *often* BEAUTIFIED *their homes*

IV

The Hampton, New Hampshire, Room

A DESIRE for change in the interior decoration of homes, long prevalent among civilized peoples, is usually attributed to womankind. The seventeenth century house from which this Hampton room was taken was clearly not of the same period as the room itself. Since the paneling shows no traces of ever having been fitted with windows, the conclusion seems reasonable that it was installed by a local craftsman long after the house had been built. This very custom makes the determination of the date of a house impossible from an inspection of its interior treatment only. From the touches of French provincial flavor, unlike anything English or American, it seems possible that this craftsman was a French Huguenot, from either France or England. Perhaps the owner of the house and his wife had journeyed down to the great city of Boston and seen some paneled room, a marvel to their primitive existence.

The difficulties of such a trip seem almost insurmountable, considering the scarcity of passable roads for horses, much less wagons; the indistinct trails and small settlements, few and far between; and the dangers lurking everywhere. These people probably rode to the nearest river and then traveled by boat to the Merrimac and on to Boston by water, or possibly, if the weather had been very favorable, the

turnpikes were passable all the way to Boston. The city offered every opportunity to catch up with the fashions abroad, renew acquaintances, and procure news of both political and family events. The wife could buy herself some new china and enough material to make dresses and clothes for herself and the family for a year. She could hardly have resisted such an advertisement as:

"To be Sold by Jonathan Barnard at his Shop over against the Town House in Corn Hill, Boston Fine Mecklyn Laces and Edgings: fine Cambricks, best sort Dutch black padisoys, best Dutch Mantua Italian black and coulour'd Mantua's. Rich French Allamode, India finished Damasks, stript & plain India Sattens. Venetian flowered Damasks, fine Chints both white & colour'd. Men and Womens silk stockings low priz'd Table Cloaths and a variety of English Goods, all sold at Reasonable Rates," which appeared July 17, 1729 in the *Boston News Letter.*

Perhaps the family had saved enough silver coins to have a good teapot made while they were staying in Boston; but more likely they spent their money at all kinds of shops and stores and provided themselves with innumerable objects and ideas to take back to their townsmen, such as new styles in chairs, the latest fashions from abroad, and perhaps a volume of Locke's Essays, or bound copies of Addison's *Spectator.*

Upon their return to Hampton they attempted to imitate some of the things they had seen in the city, which probably accounts for this charming room of paneled ceiling[1] and walls.

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[1]All this woodwork is original excepting the large ceiling panels and the window sash. The presence of former wood panels is determined by the lack of plaster traces in the rebates.

Fig. 23. A Queen Anne *walnut* Mirror *with* Mouldings *which follow the* Lines *of the* Beveling *of the imported* "Diamond-cut" Glass *in the upper panel*

The corner cupboard, with its irregular opening and curved shelves, shows the greatest individuality on the part of the carpenter and adds a naïve charm to the whole room. The supposition that this was a bedroom or upstairs room arises from the lack of fireplace, which certainly would not have been omitted downstairs. The woodwork has never been painted or even oiled, but was left in its natural state.

The type of folding bed used here was most convenient in the Colonies in the days of small houses, large families and many guests. It was folded up in the morning and thus made room for the various daily occupations, more concerned with the delicately turned spinning-wheel and wool-winder near the windows than with the beautifully wrought crewel-work cover and tester on the bed. These latter were the product of leisure moments. One or perhaps many women embroidered on this bed set for countless hours. The spread is covered with the most remarkable peacocks, roosters, ducks, and butterflies in various attitudes of flying and alighting. Every color known is represented. There are roosters with blue heads, green bodies and pink tails, and peacocks with red heads, yellow bodies and white tails. Among the birds many strange flowers are entwined, all springing from various plots of green turf, reminiscent of the tree of life design in the India painted calicoes in the seventeenth century gallery.

The best hours of the day were not spent on embroidery. The women of the family were obliged to supply not only many of the garments worn by the men, some of which were made from materials imported mostly from England, but

they also made thread on the spinning-wheel, winding it into balls on the winder, and finally knitting it into socks, mittens, caps, and other things to protect the menfolk against the cold weather during their outdoor labors in winter. Woolen petticoats for themselves were even more essential than they are to-day in rural communities in the northern states, as in those days the only heat came from huge fireplaces, not present in every room. Little girls were taught these useful occupations at an early age, the good religious housewives firmly believing that the devil would find no mischief for busy hands.

The immigration of a number of Irish families in 1711 from Londonderry to the banks of the Merrimac in New Hampshire probably gave Hampton an active interest in flax raising and the spinning of linen, an industry commonly associated with colonial life.

Hampton[1] itself was the fourth earliest settlement in New England, "granted as a plantation" in 1638 and "incorporated" in 1639. Many of the settlers who made their way there in 1639, followers in the beliefs of Anne Hutchinson, were led by the Rev. Stephen Bacheller, then seventy-seven years old.

The embroidered pictures on the wall came before the cross-stitch sampler, and undoubtedly kept some miss happily employed for many an hour. They are done on black satin—the blue and white checked gingham around the edge being tacked to the embroidery frame. Upon completion this common material should have been removed.

[1]This house stood in what is now known as Kensington, originally part of Hampton, three miles from Exeter, N. H.

Though there is no attempt to show perspective in the pictures, a lady and gentleman riding away on horseback, while a child blows on a trumpet, are easily discerned on one. A house with interesting windows of isinglass makes an excellent background. The other picture represents another lady and gentleman conversing in the center. A boy with a lively dog is playing to the right. On the left are some fuzzy flowers, which upon close inspection turn out to be sheep, while upon a mound is a fierce-looking animal, much larger than the sheep, which might be a cat. There are also some trees, and an elaborate house, and some heavy clouds floating across the sky, which make the picture quite complete. The stitches are long and coarse, showing more of a desire to paint a picture than to do fine needlework such as was the pride of every woman of the time. That the work was done on a standing embroidery frame is further proved by the length of many of the stitches, which could not have been kept smooth in the hand.

This room is furnished with a small four-legged lowboy, with dainty turned legs and a stretcher. It serves as a dressing-table with the Queen Anne mirror, fig. 23, of "diamond-cut" decoration which hangs over it. The two candles in brass candlesticks recall the old Hallowe'en tradition of the young girl who carried a candle upstairs to the looking-glass and waits, her heart throbbing, for the face of her future husband to look over her shoulder.

A useful chest of drawers, fig. 24, underneath the embroidered pictures is almost unique among the earlier pieces of American furniture, for it is decorated with bands of broad inlay set diagonally and separated by a straight strip of

oak. The drawers are opened by means of quaint drop handles with round plates.

The chairs, fig. 25, here have not reached any great degree of comfort. They are of the simpler type found in New England, with all members turned but the horizontal splats. Spindles which have been turned and split form the backs. The rush seats of these early chairs are covered with the same bright damasks as those in the seventeenth century parlor and the main gallery.

The room as a whole is a fascinating and unique bit of New England, with its paneled ceiling and walls, interesting cupboard with a few pieces of blue Delft, and the fine needlework on the bed. As the struggle for existence became less intense, the colonists, with their greater leisure and assurance of success in the New World, began to settle down permanently and were able to devote more time and care to making the interiors of their homes attractive.

Plate V. A Room *from* Newington, Connecticut, *of the second quarter of the eighteenth century. In the* Paneling *are found old* English Motives *as well as the* Curved Styles *peculiar to the architecture of the* Connecticut River Valley. *The slat-back chairs, painted chest and oval tables are provincial*

V

The Newington Room

THE first settler in Newington, Connecticut, the town from which this room came, was John Andrews of Farmington. His fortified house became a refuge for all those settling near by. There the people could repair at night to sleep under protection.

The town was originally a part of Wethersfield, but in the first decade of the eighteenth century there arose the spirit of rebellion which had prompted the settling of the New World. The people of the "Western Division," as they were called, drew up a petition which they presented to the town meeting. They asked for permission to build a meeting-house, maintain a minister, and become a separate parish. This, after due consideration by a committee, was rejected, with the concession that only during the four most inclement months of the year—December, January, February, and March—they might hold meeting on Sundays in their own locality, and one-third of their church excise to Wethersfield would be deducted. The other eight months they must attend meeting in Wethersfield, four or five miles distant over a range of small hills. Being the descendants of the same men who had hewn their way through pathless forests and founded new settlements in Hartford and Wethersfield, they endured this hardship for two years more,

walking or riding to church with their children in their arms. At the end of that time another petition was submitted and granted; Newington was allowed to have a meeting-house and was released from paying church taxes to Wethersfield. This was at a time when church and state were closely allied and all differences were settled in favor of the church.

Schooling was an equally difficult problem in a town spread out over a number of miles. A happy solution was reached in 1758, when the Newington Society provided that the school should be held three months of the year in the midst of the Society and six weeks at either end of the town. This made it possible for parents who could not spare their children long enough to let them go great distances from home, to send their children to school at least a part of every year.

Another picture of Newington is given by Captain Daniel Willard,[1] who wrote of his boyhood, which must have described the town in the second half of the eighteenth century. He could not remember a single white house, and only one house was of "a greenish color, a few Spanish brown, all the others of natural wood color." He adds the comment that stoves were unknown and draws a pretty picture of three or four children sitting on stools inside the jambs of one of the enormous fireplaces. Perhaps the kitchen of this house had a large fireplace, but the Newington room has but a small one with a raised hearth, and it is lined with blocks of Connecticut brownstone instead of the usual brick. The fire-dogs represent two very crude human figures, fore-

[1]Annals of Newington.—Roger Wells.

no ways delay Suing out the said Mortgages and o-
ing Possession according to Law. *J. Willard*, Secr.

PROPOSALS,

For Making a Print in *Metzotinto*, of the late Reverend Dr. COTTON MATHER, by *Peter Pelham*.

The particular desire of some of the late Doctor's Friends for making a Print in Metzotinto, *being Communicated to the said* Pelham; *but as the Author can prove the Charges, in the produce of the work, will run high, Numbers are Requir'd to make it easy: Therefore it's humbly hop'd by the Author to find Encouragement on his PROPOSALS, which are as follow,* viz.

I. THE Copper Plate to be 14 Inches by 10. which is the Common Size of most Plates in *Metzotinto*, by the said *Pelham*, and others.

II. IT shall be done after the Original Painting after the Life by the said *Pelham*, and shall be Printed on the best Royal Paper.

III. EVERY Subscriber to pay *Three Shillings* down, and *Two Shillings* at the Delivery of the Print, which will be begun when a handsome Number of Subscriptions is procur'd: Therefore as the Author hopes to Compleat the work in *Two Months*, he desires all those who have a mind to Subscribe, to be speedy in sending their Names with the first Payment.

IV. FOR the Encouragement of Subscribers, those who take Twelve shall have a Thirteenth *Gratis*.

N. B. *SUBSCRIBERS and others may see some Prints in* Metzotinto, *of the Author's doing by way of Specimen, at his House in* Summer Street, *facing the New South-Meeting, where Subscriptions are taken in, and Receipts given for the first Payment. And likewise Subscriptions taken in at Mr.* Jonathan Barnard's, *in* Cornhil, *facing the Town-House.*

Whereas it is said in the 3d Article or Proposal, the Plate will be begun, &c. *This is to assure the Publick, That the Plate is now actually in hand, and shall be proceeded on with all possible diligence.*

Green, at his Printing-House in Newbury-Street
taken in, Reasonably. 1 7 2 8.

Fig. 26. The ADVERTISEMENT *for the proposed making of the earliest* PORTRAIT *in* MEZZOTINT *engraved in* AMERICA

Fig. 27. COTTON MATHER, *eminent theologian and author and relentless foe of witchcraft; the first* MEZZOTINT *done in this country*

runners of the Hessian fire-dogs of the latter part of the century.

This room, like the one from Hampton, was probably installed long after the first building of the house. The paneling shows the first attempts at artistry. The builder has tried to do something more effective than mere beveling and has produced charming arched panels of a Queen Anne style. The arches are very like those in the double door hanging in the entrance corridor, and were probably of the same English inspiration. The crossed stiles at the bottom, as well as the pilasters flanking the fireplace with the carved flowers at the top, are typical of the Connecticut River Valley in the middle of the eighteenth century. The shell cupboard is the first of many in the American Wing. Others are in the rooms from Woodbury, Marmion and Almodington. Attention is also called to the summer-beam and corner posts, features of seventeenth century construction, which are cased in paneling[1] to harmonize with the splendor of the fireplace wall. The other three walls are plastered to reproduce the original room. The sliding shutters, a new development, permitted the use of larger windows, letting in more light, for now they could be firmly closed against all weathers.

Before studying the furniture, which illustrates a number of new developments, the portraits and prints should be inspected. The paintings are rare, as few examples of early eighteenth century painting remain. These can be authentically dated 1710 and 1711, for the artist has painted the ages of his sitters on each portrait, and their importance

[1]Only the fireplace wall is original.

places them in almost every record of the beginnings of New England. They are James Pierpont, "Ætat 51," born at Roxbury, Massachusetts, in 1659, graduate of Harvard in 1681, and one of the founders of Yale College at New Haven; and his wife, born in Farmington, Connecticut, in 1673, granddaughter of Thomas Hooker, founder of Hartford, Connecticut. James Pierpont is a sober and kindly looking New Englander in the garb of a clergyman, while his wife is rosy cheeked and gay in her blue gown. The hole in the latter picture is said to have been made by the thrust of an English bayonet when, in 1779, the Pierpont House in New Haven was a British hospital.

The other pictures are mezzotints and engravings.

An advertisement here reproduced, fig. 26, shows the method employed by Peter Pelham to insure the success of his mezzotint. The portrait mentioned, a copy, fig. 27, of which hangs here, was the first done in mezzotint in this country. It is crude, but at least gives some idea of the appearance of that eminent divine and scholar whose name is so closely connected with the condemnation of witches. It is entitled, "*Cottonus Matherus S. Theologia Regiae Societatis Londinensis Socius.*"

The first engraving, however, made in America by a native-born American, which shows any artistic pretension as this does in its emblematic vignette, is that plan, fig. 28, of "Boston N. Engd Planted A. D. MDCXXX, engraven by Thos. Johnson, *Boston*, N. E." and published by Will Burgis (1729). This hangs over the fireplace.

The praises of philanthropists and benefactors were also sung by the reproduction of their features in prints, and the

Fig. 28. An ENGRAVING *by* THOMAS JOHNSON, *published by* WILL BURGIS *in* BOSTON *in 1729, of* Boston N. Engd Planted A. D. MDCXXX, *which shows the layout of the town half a century before it became the* STORM CENTER *of the* REVOLUTION

Fig. 29. A BUTTERFLY TABLE, *a development of the* GATE-LEG TABLE *which became very popular in* NEW ENGLAND *in the early eighteenth century*

Fig. 30. A PAINTED ONE-DRAWER CHEST *of a type peculiar to the* CONNECTICUT *coast towns. The central panel is inscribed with initials and date*

Fig. 31. An early eighteenth century HIGHBOY *of the* FOUR-LEGGED *type with beautifully matched walnut root veneering and well-turned legs*

Fig. 32

Fig. 33

Fig. 34

Fig. 35

SLAT-BACK CHAIRS *for adults and children; comfortable successors to the* WAINSCOT *and* CARVER *chairs and very popular in* NEW ENGLAND *in the simple houses of the early eighteenth century*

inscriptions accompanying such portraits. The one of Thomas Hollis near the cupboard is inscribed:

"*Thomas Hollis late of London Merch, a Most Generous Benefactor to Harvard College in New England having founded two Professorships and ten Scholarships in the said College, given a fine Apparatus for Experimental Philosophy and Increased the Library with a large Number of Valuable Books, etc.*"

This is also the work of Peter Pelham, but of a later date—1754. That of Oliverus Cromwell represents that stout-hearted Englishman in armor, and undoubtedly met with great enthusiasm from the American colonists. It is an example of Pelham's work before he came to this country.

Most novel of the furniture is the painted chest, fig. 30, with its thistle decoration and crude marking in the central panel, "E L 1705." It has one drawer underneath, the first step from the chest to the chest of drawers. The first sight in the American Wing of the so-called "highboy" also appears here, fig. 31. This one is tall and flat-topped—characteristics of the earlier types. It has four legs, a curved stretcher and is covered with a curious veneer of walnut root.

A simple oval table with slender legs and straight stretchers stands by the fireplace and is accompanied by a charming butterfly table, fig. 29, very much like it, except for two drop leaves which when open are supported by pieces of wood resembling the wings of a butterfly. The larger gate-leg table has the same drop leaves, but requires extra turned legs instead of butterfly wings to support the greater weight of the larger leaves.

Plate VI. A mid-eighteenth century LIVING-ROOM *from* PORTSMOUTH, RHODE ISLAND, *with chairs showing the* FOREIGN INFLUENCES *which reached this country from the* CONTINENT *direct or via* ENGLAND

VI

The Portsmouth, Rhode Island, Room

"IN THE north, contiguous to Vaucluse, in Portsmouth, R. I., the residence of 'Shepherd Tom', there lies the old Isaac Chase farm, which in the olden time was owned and occupied, in the summer season, by Mr. Bowler, a rich East India merchant of Newport."[1]

Metcalf Bowler was one of the wealthy Newport merchants who had found a lucrative trade in the sending of ships laden with grain, salted fish and lumber to the West Indies, where their cargoes were exchanged for molasses. This was then distilled into rum in New England and exported to Africa in exchange for slaves, which were sold in the Colonies and West Indies. "Mr. Bowler," as the quotation reads, "owned and occupied" a house in Portsmouth "in the summer season." The town had been founded more than a hundred years earlier (1638) by Anne Hutchinson, who settled there with her husband and fifteen children after her conviction of heresy and sedition in Boston. The merchant carried out the same spirit of active opposition to oppression. His political views were so decided that, in 1765, he was sent to the Stamp Act Congress from Rhode Island, and in 1768 he became the speaker of the General Assembly of his own state.

[1]Jonny-Cake Papers, by T. R. Hazard—"Shepherd Tom," written many years ago.

The quotation continues: "Mr. Bowler had a beautiful garden and took great delight in beautifying his grounds and hothouses with exotics from all parts of the world." Many a country estate was beautifully laid out in gardens, judging from the numerous and efficient advertisements in colonial newspapers. One gardener advertised in the *New York Journal* of August 11, 1768:

"Thomas Vallentine, bred under the ablest Master in Ireland, who for some Years after his apprenticeship conducted the Gardening Business for the Right Honourable, the Earl of Belvedere, a Nobleman remarkable for elegant Taste, extensive Gardens and Plantations, the major Part of which were made immediately under said Gardner's Direction, during his Service with him; and has been afterwards employed by several of the Nobility and Gentry, to lay out their Gardens and Improvements. He also surveys land, makes Copies and Traces Maps, draws Designs for Gardens, Plantations, Stores, green Houses, forcing Frames, etc., etc., and will execute the Plans, if required. He is willing to attend any Gentleman's Gardens, within ten or twelve miles of this city, a day or two in the week, and give such Directions as are necessary for completing and keeping the same in Proper Order. He has sufficient Certificates setting forth his Character and Abilities, and can be further recommended if required by a Gentleman near this City."

But to continue our story of Metcalf Bowler's garden:

"On one occasion a Captain Green Chausan, of one of Mr. Bowler's East India ships, chanced to rescue from shipwreck a prince of the royal blood of Persia, whose father, in the fervor of his gratitude for saving and restoring to him

his son, presented to the captain from his own garden, situated on the site of the ancient Garden of Eden, a young apple tree growing in a porcelain tub, which was declared to be one of the few direct lineal descendants of the tree of knowledge. On his arrival in Newport, Captain Chausan, as in duty bound, presented the young tree to his employer, Mr. Bowler, who was delighted beyond measure with the precious gift, and thought to guard and protect it by placing it in a hot-house, some remains of which are yet to be seen, but was admonished in a dream by an angel, claiming to be Mother Eve, to do no such thing, as the climate of southern Rhode Island was, if anything, a little more favorable to its growth than that of southern Assyria, from whence it was removed. Mr. Bowler had such faith in the vision, that he had the tree carefully removed from the tub or vase with the earth attached and transplanted into Rhode Island soil, where it grew and flourished beyond his most sanguine expectations, and finally developed into what has ever since been called the Rhode Island greening.

"The Rhode Island greening is acknowledged the world over to be the richest and finest flavored apple in the universe, provided it grows on the sunny outside branches of the tree, and is allowed to hang and ripen until the last of October, or middle of November if possible.

"During the latter part of the revolutionary war, the Marquis Lafayette used to stay alternately at Rowland Robinson's in Narragansett and at Mr. Bowler's in Portsmouth. On the occasion of a visit of General Washington to Newport," in this very room, "Mr. Bowler gave him a social dinner party, which in that day was considerately and

wisely limited to eight in number, who sat at a round table of the exact circumference required for the comfortable seating of the guests. These consisted of General Washington, the Marquis Lafayette and his host, Mr. Bowler, Count Rochambeau,[1] Admiral De Ternay,[2] Rev. Ezra Styles,[3] Parson Hopkins,[4] and William Ellery.[5] Thinking to give his French guests an unexpected treat, Mr. Bowler had prepared for the occasion, a dozen bottles of cider, made from the sunny-side half of mellow Rhode Island greenings, gathered from the tree in November, which he had labeled Eden Champagne. Mine host had also prepared for the entertainment, a quantity of two kinds of the best brands of French champagne, which Mr. Bowler requested his guests to taste in turn, and favor him with their opinion of the separate qualities. A sip was taken first of each kind from full glasses of the French wine, but when the Eden champagne was raised by his guests to their lips, in every instance the glass was drained below the customary heel-tap, before it was set down again. The French gentlemen severally testified that they had never tasted anything so divine at any court in Europe as Eden champagne, and speaking wiser than they knew, they one and all declared that it could be no other than the fabled nectar of the gods. When the twelfth bottle was finished, and Mr. Bowler apologized to his guests for not being able to furnish any more of the kind, all of his secular guests, except Washington, shed many tears, whilst

[1]General in command of the French land forces.

[2]Admiral in command of the French fleet.

[3]President of Yale College.

[4]A Newport divine, pupil and follower of Jonathan Edwards.

[5]Signer of the Declaration of Independence.

Fig. 36. A "CAIN" *or* "INDIA" ARMCHAIR *of a type made here at the end of the seventeenth century and still advertised for sale a half century later*

Fig. 37. A "CAIN" *or* "INDIA" SIDE CHAIR. *The* FLEMISH *scrolls and feet add ornateness to the turnings of the earlier types of chairs*

Fig. 38. A late seventeenth century COUCH *or* DAY-BED *of the* "CAIN" *or* "INDIA" *style showing* FLEMISH *and* ROCOCO *influences in the carving*

the parsons, after draining the last drop from their glasses, both lifted up their voices and wept aloud. In his soberer moments, upon learning that the Eden champagne he had drunk with such gusto at Mr. Bowler's table was simply Rhode Island greening cider, Dr. Hopkins was heard to remark that he should always henceforth have more charity for Mother Eve's unfortunate slip, by which she had been the cause of consigning some millions of myriads of men and women to an endless hell of fire and brimstone, to say nothing of as many more infants, as he was not sure, if a bottle of the cider made of the same kind of apple was placed before him, when he was dry, that he would be able to resist the temptation of tasting it, even if the penalty attached to his doing so was to be his own everlasting damnation."

Historical research proves that at the time of Washington's visit to Newport, Admiral de Ternay was dead, President Styles was in New Haven, and Lafayette in the South. However, the story must have had some foundation, as Washington was dined and fêted everywhere he went by the most prominent people. Metcalf Bowler entertained him at Portsmouth, as the story goes, and William Vernon gave a reception for him at the house he bought from Mr. Bowler in 1773, which still stands at Newport, where Washington danced a minuet with the beautiful Miss Champlain. It is said that at the same affair the French officers, "flowers of the best society of the politest capital in the world," seized the instruments from the musicians and played for him to dance.

Mr. Bowler's dinner party took place, as has been stated before, in this room, with its gate-leg table and cheerful India

painted curtains and cushions. The paneled fireplace wall is probably another example of a later interior installed in an earlier house. The beveled panels are interrupted at intervals by pilasters, which are partially reeded. Over the fireplace opening is a small cupboard with sliding doors.[1] At present the woodwork is painted a dark red, obtained by mixing lampblack with red ochre, a color frequently employed in finishing woodwork just before the middle of the eighteenth century, when painted woodwork came into general usage. No two rooms were exactly the same shade, owing to the varying proportions of lampblack and the variety of reds used. The fireplace opening is faced with blue Delft tiles which contrast well with the color of the woodwork. This note is repeated on the highboys, which are topped with vases of blue Delft ware.

The round table of the story, at which the guests sat, may well have been a gate-leg table similar to the oval one standing here covered with a cloth of green damask. The turnings are fine and the proportions good; the drop leaves are supported by the extra legs.

A sudden and decided change of style in the chairs, figs. 36 and 37, and day-bed, fig. 38, here is very surprising after the long array of turned, wainscot, slat-backed and bannister-backed chairs of the other rooms. These "Cain," "Black," or "India" chairs, as they were called in the colonial advertisements, show the beginnings of an entirely new and strong influence which crept by way of England from Spanish, Portuguese, and Flemish sources into the styles of the American

[1]The fireplace wall is original, but the cupboard doors and shelves and the woodwork on the three plastered sides of the room are not.

Fig. 39. A CHAIR *of the early eighteenth century with immature* CABRIOLE *legs, simple splat of the later* QUEEN ANNE CHAIRS *and carved cresting of the earlier* "INDIA" CHAIRS

Colonies. Such a variety of influence naturally results in a variety of chair, hence there are some with Flemish C-scrolls, and S-scrolls, others with Portuguese and Spanish feet, still others with turned or carved stretchers. The style as a whole is of excellent design. Perhaps the most interesting, though not the most beautiful of these, is a side chair, fig. 39, which shows the beginnings of the cabriole leg, the full development of which is well illustrated in the floor below. The knee of this leg, instead of being attached to the seat of the chair as it is in the later development, springs from a small turned peg which hangs from the seat. The line of the chair is not so good as either the full India chair with handsome scrolled feet or the chair with full cabriole legs. All these India chairs have cane seats and a caned panel in the back.

Portuguese scroll foot

Although the vogue for India chairs was at its height in the last quarter of the preceding century, they were advertised as late as 1750. The furniture of a country home might well be that which had grown a little out of style for a fashionable Newport house, and hence had been relegated to the country house as its place was filled with chairs of a newer style.

The other fine furniture here is also of a slightly earlier period. Two veneered highboys, figs. 40 and 41, at either end of the long room, have exquisitely turned legs and flat tops. Both are of the six-legged type. One has a burled surface, the usual turnings, and a secret drawer, hidden in the cornice. The other is of walnut and has cup-shaped turnings and no cornice. Both have elaborate stretchers

running from leg to leg. The lowboys match the highboys in wood, but are four-legged with X-stretchers, to enable one to sit in front of them as at a dressing-table. The turned legs of one are trumpet-shaped, a variety that became very popular among our craftsmen.

Cup turning

Trumpet turning

In addition to the dressing-tables there are two small tables of unusual interest. One, a tea-table, which stands under an early print of Harvard College, has the general lines of the lowboy, with its turned legs, X-shaped stretcher, and drawer. The immense drop in the middle of the front skirt is an innovation, as are the lavender Delft tiles set in the top to serve as an indestructible surface for a hot teapot or plate. The other small table at the window is round when opened and triangular when closed. It has three legs, and the drop leaves are supported by turning the top of the table. The narrow stretchers are straight and undecorated.

A small desk or scrutoire, fig. 42, has all the characteristics of the desks of the period (1700–1710). The pigeonholes and drawers on each end protrude slightly from the rest; and the slide opening into the well lies above the two drawers. Below the flap are four drawers; two long and two side by side. The desk has the usual moulding around the bottom. Its veneer of burled walnut and a herring-bone border match the highboys. The feet are slightly different, in having a flaring shoe under the usual ball. Although it now stands

Ball with shoe

Fig. 40. An early eighteenth century HIGH CHEST *of* DRAWERS *or* HIGHBOY. *These useful articles of furniture had much greater popularity in* NEW ENGLAND *than* OLD ENGLAND; *much of their interest lies in the numerous varieties of* TURNINGS *found in their legs*

Fig. 41. A SIX-LEGGED HIGHBOY *of the end of the seventeenth century veneered in burled walnut. The legs with their ball-shaped feet are turned in a cup pattern. The brass* HANDLES *with their early drop design and round pierced* PLATES *add great beauty*

Fig. 42. A BALL-FOOT SCRUTOIRE *or* DESK *of the early eighteenth century, a later development of the desk-box. It is beautifully veneered with burled walnut and a herring-bone border. The brass* DROPS *and etched* KEY PLATES *add great distinction*

empty and unused, in those days it must have bulged with accounts and orders showing entries of molasses, lumber, slaves, rum, and occasionally a bill from England for materials, clothes and luxuries that had not yet been produced in this country.

At the time when Metcalf Bowler was furnishing this house, the hanging of prints on the walls was quite usual. The scenes and portraits of these prints kept the owner in closer contact with the outside world, as well as adding a decorative note to the hitherto almost bare walls. The inventory of Governor Burnett (1729) evidences an interest in engravings not generally believed to exist here at the time. It includes, in addition to one hundred and fifty-one Italian prints, which were probably kept in a portfolio, "17 masentinto prints in frames, 3 ditto small, 3 ditto that are glazed £5.4.0 and 44 prints in black frames £7.15.0."

Of the above mentioned sixty-seven framed prints, only three were protected by glass, which answers the question which naturally arises, as to why so few of our early ancestral engravings have survived the wear and tear of the past two centuries.

Of the utmost rarity and interest is the large view of Harvard College, fig. 43, whose advent was thus announced in the *Boston News Letter*, of July 21, 1726: "*Lately published, A Prospect of the Colledges in Cambridge in New England, curiously Engraven in Copper*, and are to be Sold at *Mr.* Prices, *print seller over against* the Town *House, Mr. Randal, Jappanner* in Ann-Street, *by Mr.* Stedman *in* Cambridge, and the Booksellers of Boston."

The original copper-plate, which was unquestionably en-

graved in this country, must have been long in existence, for the print here shown is of a much later edition, when a large scroll had been added. This scroll, suspended in the sky, bears a description of the origin and government of the college and notes that: "*The Number of Graduates from the first Commencemt Anno 1642 to ye Anno 1739 is 1386.*" The scroll also dates the building of each hall, as "Harvard Hall [left] 1675, Stoughton Hall [center] 1699, and Massachusetts Hall [right] 1720."

This print shows the development of collegiate architecture, which gradually took on a style of its own. On the left, Harvard Hall, with its gamble roof, characterful chimneys and six gables, faces the quadrangle. From its general characteristics it might well have been part of an English university town, while the later buildings, with their dormer windows and simplicity of detail, show the beginnings of what is generally called our "colonial collegiate architecture."

In the street an ornate four-horse coach, with two standing footmen on the back, bowls merrily along. Several elaborately costumed ladies and gentlemen on horseback and two officers, sword in hand, on fiery steeds picture the luxury of the time. Inside the yard the president, the largest figure, is seen entering Harvard Hall, while ladies and gentlemen, the students in caps and gowns, stroll, talk, and bow in true collegiate manner of two hundred years ago.

This is the kind of scene that impressed David Neal when in this country and which he had in mind when speaking of Boston in his History of New England, published in 1720 in London, he says:

"The Conversation of this Town is as polite as in most of

Fig. 43. The earliest ENGRAVED *view of* HARVARD COLLEGE. *It was issued in* BOSTON *in 1726. The three* BUILDINGS *show the gradual development of* COLLEGIATE ARCHITECTURE *in this country*

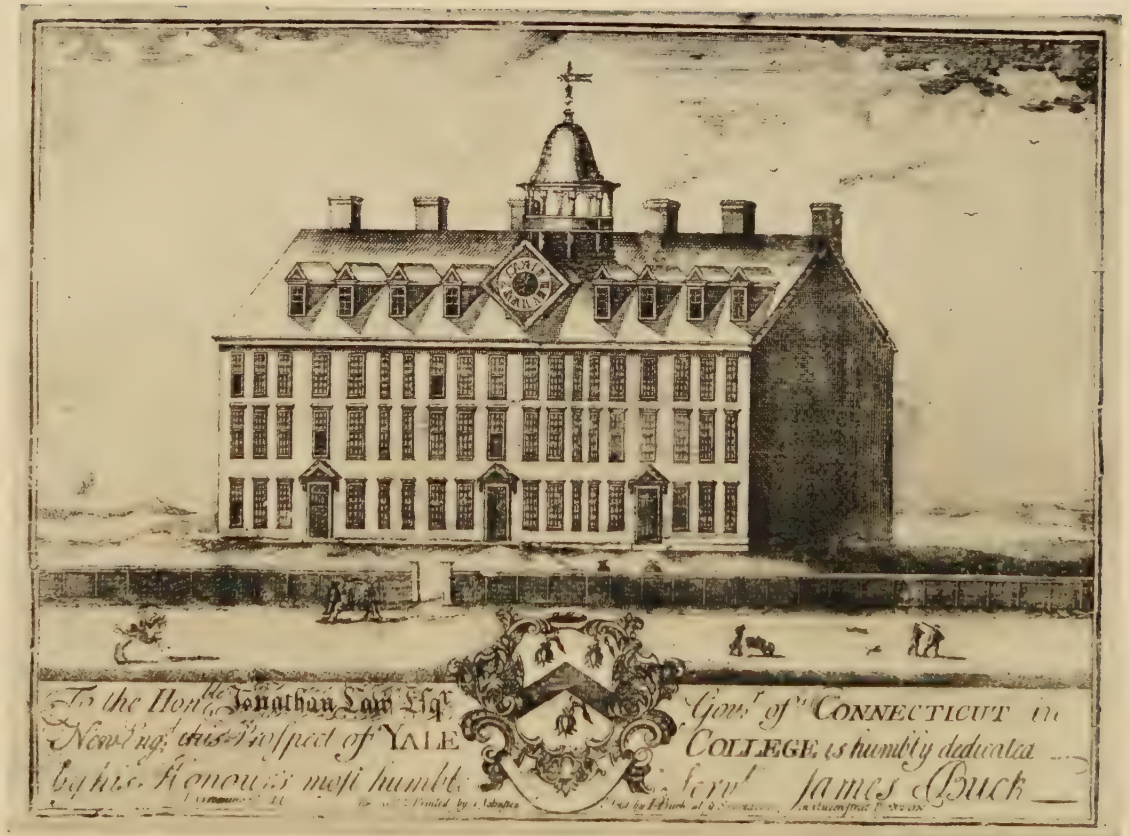
To the Hon.ble Jonathan Law Esq.r
Gov.r of Connecticut in
College, is humbly dedicated
by his Honours most humbl
Serv.t James Buck

Fig. 44. The first Prospect *of* Yale College, *engraved and printed in* Boston *about 1745*

the Cities and Towns of *England;* many of their Merchants having travell'd into *Europe;* and those that stay at home, having the advantage of a free Education with Travellers; so that a gentleman from *London* could almost think himself at home in *Boston*, when he observes the numbers of People, their houses, their Furniture, their Tables, their Dress and Conversation, which perhaps is as splendid and showy, as that of the most considerable Tradesman in *London.*"

Another colonial print of great rarity is "A View of Castle William by Boston in New England," a picture of the fortress erected for the protection of the town against attack by foreign foes, or bands of pirates which often infested the waters along the coast of New England.

The tiny view of Yale College, fig. 44, the oldest known, is also of American origin. It illustrates not only the original type of architecture of this building, but also reflects in the artist a certain pride of Yale, which caused him to add one more story than it actually could claim, thus making it appear much larger and more pretentious than the building that was erected by Henry Caner, the "house-wright," whose son is also pictured in this room by Peter Pelham.

Princeton is represented here by Governor Jonathan Belcher, first president of the Board of Trustees, whose donations made possible the founding of that college.

The popularity and achievement of that splendid merchant of Kittery, Maine, Sir William Pepperell, who commanded the land forces in the expedition which captured Louisburg in 1745, caused the King to knight him, the people to toast him throughout the colonies, and Peter Pelham to engrave the portrait of him which hangs here.

The one colored print in this room is "A South East View of the Great Town of Boston in New England in America," made in the second quarter of the century and a companion to the one of New York hung in the adjoining room.

Many were the gay scenes that took place in Metcalf Bowler's country home, of which the drinking of the "Eden Champagne" was only one. The whole room speaks of luxury, beauty, and good cheer, far in advance of any of the more primitive rooms of the first chapters.

Plate VII. A mid-eighteenth century ROOM *from* WOODBURY, LONG ISLAND, *showing a* PROVINCIAL CARPENTER'S INTERPRETATION *of the architectural treatment of the greater houses of the day*

VII

The Woodbury, Long Island, Room

THIS bright room came from a house on Long Island built by John Hewlett in about the year 1745. It has a mysterious feature, notable among the houses along the north shore of Long Island—its secret stairway—which led from a concealed panel in the back of a closet to the left of the "beaufatt" up to the attic or down to the cellar, the ends being hidden by trap-doors. The Lloyd Manor House in the same neighborhood, still standing on Lloyd's Neck, Long Island, has a small stone-lined chamber which is reached through a trap-door in the floor of one of the closets on the second floor. Other houses had passages from their cellars out to the beaches. In the early days before the Revolution these secret ways were undoubtedly constructed to avoid the King's excisemen or to store smuggled goods. Their use for escape in Revolutionary times is traditional.

Justice John Hewlett, son of the builder of the house, found his secret stairway of great value in those heated days of the American Revolution, for he was a Loyalist. That party in New York, chiefly members of the Church of England, represented here by Trinity Church, although they often sympathized with the anger and determination of the opposition, were too thoroughly English to break their ties

to the mother country. John Hewlett was one of the last of "His Majesty's Justices", which made him unpopular enough, to say nothing of the anger he aroused among his neighbors by driving off their cattle to feed the officers and soldiers of the British army when they quartered themselves on him. His life was truly a hard one, for when the British were with him, demanding food, it was death not to furnish it, and when they were too far away to protect him, his neighbors immediately sought an accounting for their property.

Tradition tells that his neighbors often attempted to capture him. On one occasion they were holding a council in this very room, after a long and fruitless search for him, when the ticking of a large turnip watch was heard. Quick investigation revealed their quarry on the secret stairway. He was taken and later imprisoned for some time in Albany.

Evidence of the constant unorganized fighting on this part of Long Island between the Rebels and Loyalists is abundant among contemporary letters. From Lloyd's Neck, P. Conroy writes to S. M. Dyckman in 1779:

"The Rebels are very Daring. Scarse a Day but they make at some of Our Vessels, and often succeed, but have not attempted to Land near the inhabited part of this Neck, nor Do we expect they will."

Frederick Roberts of New York writes in the same year to Mr. Dyckman:

"The people of Long Island are so very much distressed that there is not one in a Family left to assist another. You might go a riding out there and knock at ten different doors before there is one able to come and answer you."

Fig. 45. A Dutch Kas *painted in gray and white of a type made in the vicinity of* New York *about the end of the seventeenth century. The same pendant motives of fruit and flowers were applied to the handles of the early* New York *silver* Tankards

Fig. 46. An early eighteenth century SLANT-TOP SCRUTOIRE *or* DESK *on turned frame. The pigeonholes and drawer below the flap are the next step after the* DESK-BOX *on frame*

While three years later a former Mayor of Albany writes to his good friend, Mr. Dyckman, now in London:

"I hope this may find you safe arrived and well in London, where I wish you may enjoy yourself better than you could at present in this Country. . . . Should the sovereignity of this Country be given up you may well suppose here will be no safety and in that case Numbers of Loyalists must be sett afloat, for no stipulation in their favor will be complyed with. . . . Should that sad event take place, I shall with a Number of Loyalists remove to Canada."

John Hewlett was but one of many of these whose lives were in peril throughout the Revolution and who, in the advent of Independence, could look for little mercy. To him the secret stairway was the most important feature of this room, while to us, to-day, it is only one of the fascinating details.

The paneling of the fireplace wall appears to have been the work of some provincial Long Island carpenter. Either he had seen such a room and worked from memory or else he had in his possession a book of architectural drawings, of which there were many in the middle of the eighteenth century. The whole has a dignity of composition and a largeness of conception which do not appear in many more accurate constructions. The detail, however, is anything but orthodox. Three pilasters, Doric in inspiration, have innovations added to their simplicity which, although not of an ornate character, would demoralize any purely Doric structure. Two short pilasters over the fireplace, instead of resting on a firm foundation with the appearance of support-

ing the cornice, seem to hang from it with no resting place whatever. The "beaufatt," or cupboard, has the usual shell top, but has rounded, unmoulded shelves. Below is a sliding door flanked with two short pilasters.

On the shelves Mrs. Hewlett must have kept the best family china and silver, where it could be seen and admired without being soiled and tarnished by the dust and dirt. Below, probably the kettles, pans and less beautiful but necessary utensils, like the brass teakettle and brazier on the hearth, were stored. Coals were put in the latter to keep the water boiling and make it more accessible than one hanging over the fire on the crane. To-day the cupboard is filled with some pieces of English and Dutch Delft. The Dutch is pure blue and white, while the English has a decidedly pink tint. The "A V" on one of the plates are the initials of Admiral Vernon of Porto Bello fame, the history of which is told on page 73. The Dutch tiles around the fireplace opening are of the type advertised for sale in the *New York Gazette* of Dec. 19, 1748, as "a parcel of handsome scripture Tiles with the Chapter and some plain ditto." These recall pleasantly the days when illustrated Bibles were rare and when biblical stories were doubly impressive if illustrated by these naïve pictures. Here the children could see Elijah rise in a fiery but cloudy chariot, Noah's ark with the animals marching up the gangplank, the donkey bearing the Holy Family off to Egypt, and Daniel, with his long hair and top-boots, struggling with the lion. Many hearths were made gay with the use of tiles, for they could be obtained in almost any color. Robert Crommelin of New York also advertised "Plain white and Sculpture Tiles, handsome blue

and white flower'd Tiles," and "Green and Yellow Hearth Tiles" (1752). The hearthstone here is a single piece of gray limestone, found in another house near the Hewlett homestead.

That the rich blue and white printed curtains and chair pads in this room were sometimes made in this country and might have been made by the lady of the house herself, is conceivable from a notice in a New York paper, in 1761, that the wife of John Haugan "stamps linen china blue or deep blue, or any other colour that gentlemen or Ladies fancies." The design still follows, in a more modified form, that of the old India painted calico with the large tree of life and flowers. Heretofore most of the figured fabrics shown have been of foreign manufacture.

A few of the chair seats have been made of red say, to relieve the blues of the linen and the blue-gray paint of the paneling. This paint is the color which Peter Kalm, that picturesque Swedish naturalist who visited this country in 1748, mentions as being the usual color for interior use. White was not usual for this purpose until after the Revolution.

The first piece of furniture in old John Hewlett's parlor which attracts attention as being entirely different from any others in the Wing is the big Dutch painted *kas*, fig. 45, the flowers and fruits on which are done very much in the same style as the decorations on some of the plates in the "beaufatt." It brings in another touch of the Dutch influence which prevailed in western Long Island long after New York had become thoroughly English. This, like the other furniture, is distinctly provincial, and fits in admirably with the setting

of the home of the Woodbury farmer, in whose house it stood for many a year.

A new step in the development of the desk, fig. 46, appears in the small example here. Starting with the Bible-box, fig. 191, then the desk-box on a frame, fig. 10, here is shown a desk-box raised on four turned legs, with a slanting lid, one drawer underneath the flap, and pigeonholes. These are the general beginnings of the next type, which is represented by the small scrutoire already discussed in the Portsmouth room.

The chairs, figs. 47–50, chiefly forerunners of the Queen Anne and Chippendale styles of the next period, have variations and provincialities which make them most charming. The fact that they all have Spanish feet gives them some relationship. One, fig. 47, near the highboy, has a Dutch vase-shaped splat but retains the turned stiles, which rise above the cresting. A small heart has been cut out of the back. This chair was evidently the workmanship of some craftsman who knew the turned chair and had seen the new Dutch splat and decided to use it in a chair he was making. The result is both naïve and charming. Two other chairs, one with arms, fig. 48, and one a side chair, fig. 49, have not only attained the Dutch splat but also the curved shoulder of the Queen Anne style. They retain their turned legs and provincial rush seats. By the secret stairway door is one with a Chippendale splat and shoulders, fig. 50, cruder than the

Spanish foot

Vase-shaped splat

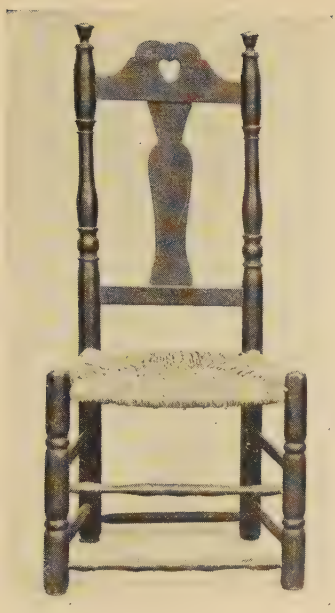

Fig. 47. An early eighteenth century TURNED CHAIR *with vase-shaped splat and* HEART-SHAPED PIERCING *in the* CRESTING

Fig. 48. An ARMCHAIR *of the first quarter of the eighteenth century with* DUTCH SPLAT *and* TURNED LEGS

Fig. 49. A SIDE CHAIR *of the same period, of a style very popular throughout* NEW ENGLAND

Fig. 50. An ARMCHAIR *with back of the* CHIPPENDALE *style and* TURNED LEGS *of the previous century*

Fig. 51. A colored view of FORT GEORGE *with the* CITY *of* NEW YORK *from the* S. W., *as it appeared in 1735*

chair of the full Chippendale period and yet very like that style. On the other side of the doorway is a leather chair in the style of the India or cane chairs; it belongs to the same family but has moulded stiles and back instead of turned members, and its arms end in a scroll. Next to the highboy stands a side chair which matches it.

The highboy is of the six-legged variety, with cup turnings and a flat top on which a series of steps were often placed. There the commoner glass, china, and pewter were arranged. The drop pendants and the simple curved stretcher are of an early type.

The lowboy or dressing-table between the windows has four legs and a cross stretcher, but only one drawer in the skirt. On it rests a good old Dutch Bible with brass hinges, without which no family could have kept body and soul together.

The Justice's frequent visits to New York City are recalled by the "South West View of the City of New York in North America," fig. 51, which hangs on his wall to-day. This view, showing Fort George, was issued about ninety years after the view of New Amsterdam on the walls of the seventeenth century parlor. The town has changed greatly in the intervening years. The English flag has superseded that of Holland and the styles of architecture have undergone a change of nationality as well as years. The wooden palisades, of which the original fort was constructed, have been replaced by a structure more imposing than strong. The new multi-sectarian character of the people is demonstrated by the great number of church steeples. Trinity Church at the extreme left, the Lutheran, New Dutch,

Presbyterian in Wall Street, the French Church, the Old Dutch, and the imposing English Church in the Fort, make a formidable array.

Two portraits painted by John Wollaston, of Cadwallader Colden and his wife, Alice C. Colden, also hang here.

As we leave this room from Woodbury and go down the white marble stairway, with its simple iron spindles and mahogany handrail, we leave behind the beginnings of North America, its crude architecture and furniture, and approach a period just preceding and including the American Revolution, when much greater sophistication was evident. Fine furniture was in great demand, as well as ornamental interiors and bright wall coverings. The gayest period of early America is about to be unfolded, when women's costumes, as shown by the Copley portraits, were most elaborate, and gallantry was at its height. Perhaps John Adams' description of his friend Nick Boylston's house, upon a visit there in 1766, gives the best contemporary picture of the time. He says in his diary:

"Dined at Mr. Nick Boylston's with the two Mr. Boylstons, Mr. Wm. Smith, Mr. Hallowell and their ladies—an elegant dinner indeed! Went over the house to view the furniture which alone cost a thousand pound sterling. A seat it is for a nobleman, a prince. The Turkey carpets, the painted hangings, the marble tables, the rich beds with their crimson damask curtains and counterpanes, the beautiful chimney clock, the spacious garden, were the most magnificent I have ever seen."

Plate VIII. A Corner *of the mid-eighteenth century* Gallery, *the doors and cornice of which reflect the* Fine Work *of the* New York Builders *just prior to the* Revolution. *The furniture and paintings exemplify the sumptuousness of that era*

VIII

The Eighteenth Century Gallery

OLD New York has gone. Not one of the beautiful homes which featured New York City in the era just prior to the Revolution remains. St. Paul's Chapel, with its stately chancel and elaborately carved pulpit, is the only building of architectural dignity still standing.

At the New York Historical Society a fragment of one of the famous suburban dwellings is preserved—a very beautiful mantel and overmantel, the workmanship of which intensifies our regret that eighteenth century New York is no more. It originally stood in the drawing-room of the Beekman house, erected in 1763 at Fifty-first Street and Second Avenue. This house, like many others of its time, was a simple rectangular structure of two stories and a basement. The woodwork was very much like that of the Van Cortlandt house in Van Cortlandt Park—furnished, guarded and cherished by the Colonial Dames of the State of New York.

Both the Beekmans and the Van Cortlandts were members of the splendid mid-eighteenth century aristocracy that flourished in New York and accumulated wealth in trade with the growth of the city. These families lived with that elegance and refinement which were a great feature of the

colonial social life in that momentous period just before the American Revolution.

The lavishly ornamented doors, cornice, and pilasters of the second floor gallery have been introduced for the purpose of supplying the visitor a vivid reminder of the interior atmosphere of many a stately home of the period. The courtesy of the New York Historical Society in allowing plaster casts to be taken from the Beekman mantel has enabled the Museum to give a picture not only of the sumptuousness of the architectural trim found in New York of this period, but also an adequate representation of the skilful craftsmanship of our eighteenth century joiners and wood-carvers. The quality of the work on the door frames deserves careful attention. All the ornaments—the rosettes on the pediments as well as the relief ornaments on the door frames—are of composition, but were made from plaster casts taken from the original wood-carving of this interesting overmantel. This method has made it possible to reproduce the exact characteristics of the original wood-carvings and make them available for use to-day, just as the plaster casts of many of the treasures of antiquity are made available to the modern craftsman through the great cast collection at the Museum. The cornice of the gallery, with its egg-and-dart and leaf mouldings, also reflects the elegance of the New York cornice of the period. The scale of the one at the Museum has been enlarged a trifle to be more in keeping with the increased height of the ceiling. For the same reason the pilaster caps with their convex ornaments have been slightly enlarged to accord with the enlarged pilasters.

Egg-and-dart

Fig. 52. A BOMBÉ *or* KETTLEDRUM *base* DESK *with sides that swell out at the bottom and a* BLOCK FRONT. *A* WEDGWOOD *basalt "busto" of* SHAKESPEARE *stands in the broken pediment.*

Fig. 53. A beautiful HIGHBOY, *the work of some* PHILADELPHIA CABINETMAKER *of the second half of the eighteenth century*

Fig. 54. A LOWBOY *or* DRESSING-TABLE *with* CARVINGS *matching those on the* HIGHBOY. *These pieces invariably went in pairs and were placed either in the* PARLOR *or* GUEST CHAMBER

This gallery forms a fitting background for the splendid array of colonial highboys, lowboys, desks, and chairs, which line its walls—masterpieces of the eighteenth century workshops. The scrolled pediments of the highboys, the carved relief of their bodies, the pilaster treatment of a desk, all are in harmony with the architectural setting. The doorways, replicas though they are, must involuntarily call to mind social life in New York after its occupation by the British army, and the gaieties of the English officers during the period when the Beekman mansion was occupied by Generals Howe and Carlton.

Another side of the picture is furnished by the remarkable bombé-base tall desk, fig. 52, formerly owned by the Honorable William Greenleaf, high sheriff of Boston. This was the personal desk used by General Washington when he commanded the colonial troops at the siege of Boston in 1775, for it was an important part of the furnishings of the stately old Craigie mansion, now the Longfellow house, when that was the headquarters of the newly appointed commander-in-chief at Cambridge.

It is not difficult to throw oneself back into the past and see the tall form of the great General sitting at his desk, working out his problems of organization while listening to the booming of the cannon on board the British ships of war in their attempt to destroy the American earthworks then being strongly thrown up.

The superb Philadelphia highboy, fig. 53, with its companion lowboy, fig. 54, on the side wall suggests the elegance of the home of its owner, James Molder. He was a captain of artillery and one of those who crossed the Delaware with

Washington to effect the capture of the Hessian forces at Trenton, a success which marked the turning-point of the battle flow of the American Revolution.

A tall desk, fig. 55, on the eastern wall is representative of the ability of some of the group of Philadelphia cabinetmakers. The delicate fretwork on front and sides, and the carvings of the volutes on the pediment, indicate an order of workmanship not hitherto ascribed to our colonial workman. The one, fig. 56, on the south wall shows the art of the New England cabinetmaker. These New England craftsmen were as a rule less individualistic than their Philadelphia brethren, yet this piece has a character of its own. The classic wooden figures which flank its pediment show the great skill in wood-carving attained by some New England workman.[1] These figures must have been of English inspiration, for they appeared on many English desks in the latter part of the preceding century.

The furniture coverings on this floor paint an equally vivid picture of the lavish use of damasks in both guest rooms and parlors. The following interesting advertisement, found in the *Boston News Letter* of January 9, 1746, indicates the gloriousness of some colonial bedroom and offers the enlightenment that the slip covers used to-day to preserve costly fabrics are but a survival of the "China cases" of long ago:

"To be Sold by Public Vendue on Monday next at 3 o'Clock Afternoon at the House of Charles Paxton, Esq.,

[1]A similar piece, which originally belonged to Joseph Barrell, a Boston merchant, the husband of the lady whose portrait hangs in the eastern alcove, is still in possession of one of his descendants.

Fig. 55. An elaborately carved and paneled PHILADELPHIA *mahogany* DESK *of the decade prior to the* REVOLUTION

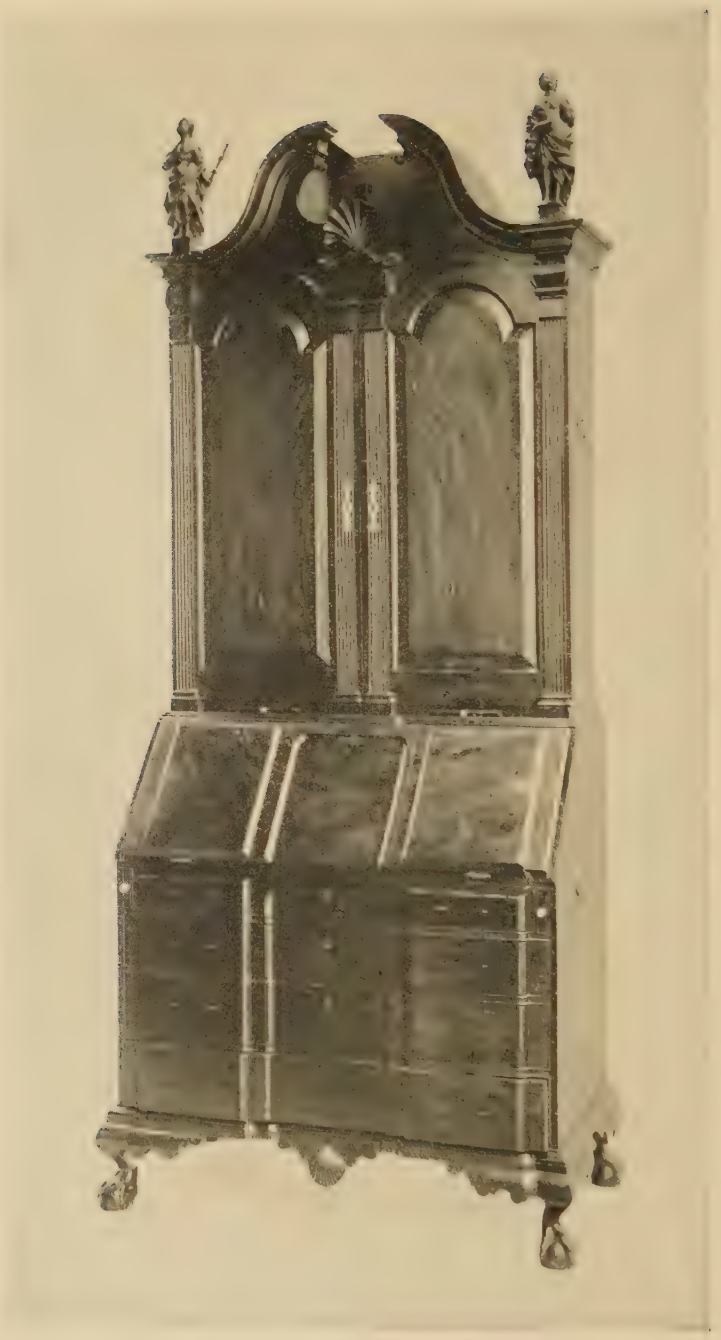

Fig. 56. A Block-front Desk *with bonnet top, mahogany figures on the corners and two candle-slides beneath the cabinet; representative of the work of the fine* New England *cabinetmakers of the third quarter of the eighteenth century*

the following Goods, viz. A Fashionable crimson Damask Furniture with counterpain and two setts of Window Curtains and Vallans of the same Damask. Eight Walnut Tree chairs, stuffed Back and Seats covered with the same Damask. Eight Crimson China Cases for ditto, one easy Chair and cushion same Damask and Case for ditto."

"Public vendues" or auctions have ever had a great following. The "auction habit" evidently existed in a virulent form even then, for our colonial newspapers published, more than once, diatribes from the pen of the reformer against time and money spent at public vendues by "fashionable female idlers." Some of the "vendues," however, had more attractions for the other sex. One in Boston, noted in 1732, announces:

"To be sold at vendue, at the Heart and Crown, Cain chairs, Black Chairs. . . . Buyers may depend upon having fair play, good Liquor, and if they please Good bargains."

The first general recognition of the decorative value of pottery in England came towards the end of the seventeenth century, when the baroque influence reached her shores from the Continent and transformed fashions in architecture, furniture, and interior decorations. The advent into England of early decorated ceramics was thus noted by Lord Macaulay in his History of England:

"Mary had acquired at The Hague a taste for the porcelain of China, and amused herself by forming at Hampton a vast collection of hideous images and of vases on which houses, trees, bridges and mandarins were depicted in outrageous defiance of all the laws of perspective. The fashion

—a frivolous and inelegant fashion it must be owned—which was thus set by the amiable Queen spread fast and wide. In a few years almost every house in the kingdom contained a museum of these grotesque baubles. Even statesmen and generals were not ashamed to be renowned as judges of teapots and dragons; and satirists long continued to repeat that a fine lady valued her mottled green pottery quite as much as she valued her monkey, and much more than she valued her husband." Recognizing, however, the possible slur conveyed in this paragraph, the eminent historian added the following footnote: "Everyone who is well acquainted with Pope and Addison will remember their sarcasm on this taste. Lady Mary Wortley Montagu took the other side. 'Old China,' she says, 'is below nobody's taste, since it has been the Duke of Argyle's, whose understanding has never been doubted either by his friends, or enemies.'"

In a less aggravated form some years later the fashion reached our own seaboard and made itself evident in the homes of the well-to-do among our ancestors. Early eighteenth century colonial inventories and advertisements indicate that the same appreciation of color notes in pottery and porcelain existed here, along with an admiration of beautiful silver and other household furnishings. "China shelves and cases" were advertised in New York by John Brinner in 1762.

The tiny teapots, fig. 59, in one of the cases at the window are fairly representative of those used by many a colonial dame. The middle one, of red clay, is attributed to Elers, a Dutch silversmith, who, after working a while at Fulham in 1690, went to Staffordshire. The forms of his ceramic

Fig. 57. A mahogany CHAIR *with well-designed* BACK *and plain* LEGS, *made in the third quarter of the eighteenth century*

Fig. 58. A mahogany ARMCHAIR *of the end of the third quarter of the eighteenth century, with plain* LEGS. *The* BACK *and* SEAT *are upholstered in an old green* DAMASK

Fig. 59. Small English Agate, Tortoise shell, Elers *ware and* "Collyflower" Teapots *of the half century preceding the* Revolution. *The high cost of tea accounts for their diminutive sizes*

Fig. 60. English Salt-glazed *ware of the same period, showing many of the* Baroque *motives which appear in the* Carvings *of our furniture and mantelpieces of the time*

Fig. 61. A group of Queen's Ware *from the pottery at* Leeds. Chinese *influences are apparent in coloring and decorations, also the* Check *pattern so much used in contemporary furniture coverings*

wares were as a rule those of the silversmiths and his vessels were generally moulded, not thrown on the wheel. The little Chinese ornaments in relief are impressions from sharply cut brass stamps, the "plate marks" of which are plainly visible. Home products, then as now, had a hard fight for recognition; therefore Elers cleverly stamped Chinese symbols on the bottom of a teapot in the hope of concealing its domestic origin. The two teapots made of the salt-glaze ware, fig. 60, a kind of stone ware peculiar to England, are recognizable by the pores in their glazes, giving them the texture of an orange skin. The earlier in style is the putty-colored one on which are applied in relief vine leaves and tendrils of white Devonshire clay. Later, great use was made of plaster moulds, which allowed large scope for decoration. Alabaster and metal moulds produced a sharpness of design which is illustrated on the bowl of "Porto Bello ware," fig. 6[illegible]. The bowl, by reason of its association with the story of the naming of Mount Vernon, the Mecca of American historical pilgrimage, must have a greater interest to the average American than other pottery of the period. It memorializes the capture of Porto Bello, the great Spanish stronghold on the Isthmus of Panama. No victory of the English arms, from the defeat of the Spanish Armada to the achievements of Nelson, awakened in England the enthusiasm caused by this event. Two hundred different medals were struck in honor of its hero, Admiral Vernon.

For twenty years English naval prestige had been on the wane, the Spaniards overran the American seas, discontent was rife in Parliament. In 1737, Captain Edward Vernon, one of the opposition, declared in the House of Commons

that with six ships of line he would take Porto Bello, previously impregnable against all attacks. Two years later war was declared. Vernon was made Admiral of the Blue and given a squadron of nine ships, only six of which he used in the reduction of this two-century-old stronghold. America shared with England the joy over the freedom of their commerce. Two years later Admiral Vernon sailed for Cartagena in command of a fleet carrying fifteen thousand seamen and twelve thousand troops—an expedition that ended in disaster, but without weakening the popular esteem in which the leader was held. America contributed its quota to the land forces. The Virginia troops were officered by Lawrence Washington, who, on his return to his lofty home on the banks of the Potomac, named it Mount Vernon. Two years later Lawrence Washington died, leaving his estate to his younger brother.

The shapely and quaintly modeled embossments on the bowl are triumphs of the potter's art. They depict the semicircular harbor, defended by the lofty castles, Gloria and St. Jeronimo, and a land battery on a promontory in the harbor, beyond which the Spanish gunboats are hiding. The six ships under full sail are in evidence, also the doughty hero in the foreground of the conventionalized plan of the harbor. The other side of the bowl contains, in sharply cut letters, also in relief, the whole story: THE BRITISH GLORY REVIV'D BY ADMIRAL VERNON. HE TOOK PORTO BELLO WITH SIX SHIPS ONLY NOV YE 22, 1739.

This "Porto Bello ware," the original idea of which is ascribed to Astbury, had long popularity in the Colonies and was advertised here for sale as late as 1765.

The most beautiful of all the salt-glaze ware came into vogue in 1750 and was painted with enameled colors. It has great chromatic value, especially when decorated with aubergine and turquoise, colors of unrivaled purity and brilliance. Examples of this colored salt-glaze may also be found in the cabinet flanking the fireplace of the room described in the following chapter. Grouped around them have been placed some of the plain white salt-glaze plates and platters, with rococo paneling and architectural borders. These styles are closely reminiscent of the Meissen wares of Germany.

The little brown teapot of tortoise shell, with its gilded relief ornaments and cabriole legs, might well have been made by the same potter who turned out the Whieldon ware thus advertised in New York papers:

"English brown china, Tea pots of all sorts with a rais'd flower" (1751) or "flint ware as tea cups &c., japan'd, gilded and flower'd teapots" (1752).

A glance at a reproduction of the advertisement, fig. 62, which appeared in the *New York Gazette* in 1771, allows a picture of the dining-table and contents of the china-closets in the old Van Cortlandt house, or in the Beekman house at the time of its occupation by Sir William Howe.

"White stone ware" has already been discussed, as it was the common term for what we now call salt-glaze. "Colly-flower" ware may be seen in a delightful teapot resplendent in green and deep cream, fig. 59. "Tortoise Shell and Agate Ware" are also found in the group of Whieldon wares and are stylistic with the furniture of the period. One here has rococo decorations and the other a Chinese dog on the finial

of its lid. The "Queen's Ware," both "Copper plated" and "Plain," may have been of the same general type as the pieces in the third window on the south wall of the gallery, which are labeled "Leeds Ware," fig. 61. So-called "Queen's Ware" originated in a successful experiment by Josiah Wedgwood in 1759, who then discovered a fluid glaze which made possible the surfacing of clays with a softer, smoother, and therefore more practical glaze than that obtained from the salt used to surface the "White stone ware."

In 1762 Wedgwood had so perfected this process that he presented a breakfast set of his new ware to Queen Charlotte, wife of George III. For this he was made "Potter to the Queen" and "Queen's Ware" immediately won the popular favor. Within a few years it entirely superseded the Whieldon wares, whose chief interest lies in their having been made at the time when the English potters were endeavoring to make a style of their own and were drawing their inspiration for ornamentation largely from nature.

"Copper Plated Queen's Ware" is the "Queen's Ware" whose decorations, heretofore "pencilled or painted," were secured by the transferring of an engraving from a copperplate, while its ink was still wet, to a pottery surface before the process of glazing took place. A beautiful example of this is seen in the gaudily decorated teapot of Leeds manufacture bearing on one side in colors the portrait of the famous English admiral, Augustus Keppel, fig. 64. Keppel, as a captain, coöperated with Braddock and the colonial governors at Alexandria and, as commodore, commanded the fleet which, with the aid of colonial land forces, effected the capture of Havana in 1761. At the outbreak of the Revolu-

terns, and hat trimmings, &c. wholefale and retail. 7 10

JUST IMPORTED,

And to be fold, wholefale and retale, at the weſt-ſide of the Exchange, fronting the Great Dock, by

FLORES BANCKER,

A LARGE, neat, and general aſſortment of glaſs and earthen ware, conſiſting of the following particulars,

Copper plated Queen's Ware, viz.

Diſhes, plates, tureens, ſauce boats, bread baſkets, flower pots, coffee pots, tea pots, milk pots, ſugar diſhes, canniſters, bowls, &c.

Plain Queen's Ware, viz.

Diſhes, plates, tureens, fruit plates and diſhes, bread and fruit baſkets, ſauce tureens, ſauce boats, butter tubs, cream bowls, ſalts, caſtors, muſtard pots, flower pots, potting pots, chamber pots, coffee pots, tea pots, milk pots, ſugar diſhes, tea and coffee cups and ſaucers, bowls, mugs, pitchers, pickle ſtands and leaves, forms, porrengers, bottles and baſons, toys.

White Stone Ware, viz.

Diſhes, plates, tureens, bowls, mugs, pitchers, bottles and baſons, ſalts, caſtors, muſtard pots, chamber pots, porrengers, butter tubs, ſauce boats, cups and ſaucers, white, blue and white, and enamelled.

Collyflower Ware, viz.

Tea pots, coffee pots, milk pots, ſugar diſhes, bowls, mugs, ſalts, muſtard pots, and pickle leaves.

Tortois Shell and Agate Ware, viz.

Tea pots, coffee pots, milk pots, ſugar diſhes, bowls, mugs, ſalts, muſtard pots cups and ſaucers.

Delph Ware, viz.

Diſhes, plates, tureens, bowls, mugs, bottles and baſons, chamber pots, &c.

Glaſs, viz,

Decanters, wine glaſſes, pint, half-pint, jill, and half-jill tumblers, ale glaſſes, jelly glaſſes, vinegar and oil cruets, ſalts, muſtard pots, ſugar diſhes, milk pots, mugs, pocket bottles, &c. Red China tea pots. 7 10

STOLEN out of the ſtable of the ſubſcriber, in Horſe-Neck, Fairfield county, Connecti- Sunday the 19th inſ[illegible] or ſtrawberry roan [illegible] pots

Fig. 62. An ADVERTISEMENT *for* TABLE-WARE *which appeared in the* NEW YORK GAZETTE *in 1771*

Fig. 63. An English *mid-eighteenth century* Bowl *of* Salt-glazed *pottery, on the side of which is embossed a picture of the capture of* Porto Bello *by the* Admiral *after whom* Mount Vernon *was named*

Fig. 64. A Leeds Queen's Ware Teapot *decorated in* Chinese *colorings. On one side is a* Portrait *of* Admiral Keppel *who as captain accompanied* Braddock *to* America; *on the other side appears his* Flagship

tion he openly declared his determination not to serve a King whose American policy he opposed, and was induced to remount his quarter-deck only when England's ancient enemy, France, threatened her shores.

On the other side of the teapot is a transfer print of his flagship, *Victory*, at the time (1778) when the English and French fleets met in an unsatisfactory action in the English Channel. The escape of the French fleet to Brest caused charges against the Admiral and were made the occasion of a court-martial. Its animus was largely political, owing to Keppel's anti-administration attitude. The trial lasted six weeks and held the eager attention of all England. No more convincing testimony of the joy evidenced throughout England over the unanimous acquittal of this worthy old sea-dog is found than in extracts of two of Josiah Wedgwood's letters to his partner, Richard Bentley, dated two weeks after the trial was over. The verdict was considered the triumph of the popular party over an unpopular ministry. Wedgwood wrote Bentley:

"Write anything to me but treason. That you find will not pass as they make no scruple of opening suspected letters, or letters to suspected persons. I should not wonder if the good Admiral had written 14 times 14 letters before he had pleased himself after determining not to write the only one he ought to have written upon the subject. You will not be at a loss to know what that was & this—I do not know what to call it in the Admiral is the only part of his conduct which I disapprove. But why do you not send me his head when it is advertised every day in shade-etching & wax, by Mrs. Harrington. Pray send me one of each by the first coach;

we should have had it a month since, & advertis'd it for pictures, bracelets, rings seals &c., after presenting a ring, or polish'd seal of him to each of the thrice worthy court martial. Seriously, we must have him in some or all of these forms soon, or it will not be worth while in any point of view to have him at all." And later he wrote:

"Mr. Byerley is stripped of all his Garricks & Shakespears fram'd in black, & says he could sell thousands of Keppels at any price. Oh Keppel, Keppel—Why will not you send me a Keppel. I am perswaded if we had had our wits about us as we ought to have had 2 or 3 months since we might have sold 1000£ worth of this gentlemans heads in the various ways."

Wedgwood bas-reliefs of Keppel were made on large oval plaques and in smaller sizes for finger rings.

The "Delph Ware" noted in the advertisement was both of English and Dutch manufacture and had long been the favorite table-ware in many of the Colonies. Two interesting punch-bowls of this ware are to be seen in the cases largely devoted to silver. As they were found in this country they might well have been among those to which our advertisement refers. Their legends, "To Wives and Sweethearts" and "Success to the British Arms," indicate that toasts were much the same in colonial times as in the present day. The popularity of the one has not lessened; the other is a reminder of the time when the raw colonial troops fought for North America, shoulder to shoulder with the British regulars, against France.

Closer home is the American history recalled in the glass case of domestic silver vessels hammered out by Paul Revere,

Fig. 65. A SILVER SALTCELLAR *fashioned by* PAUL REVERE. *On it* REVERE *engraved the legend:* The Illustrious NINETY-TWO *in commemoration of the ninety-two* MASSACHUSETTS *legislators who defied* GEORGE III

Fig. 66. One of a pair of SILVER *pint* MUGS *hammered out and engraved by* PAUL REVERE *in 1768 for presentation by a group of* HARVARD *students to their tutor,* STEPHEN SCALES, *as a token of their affection*

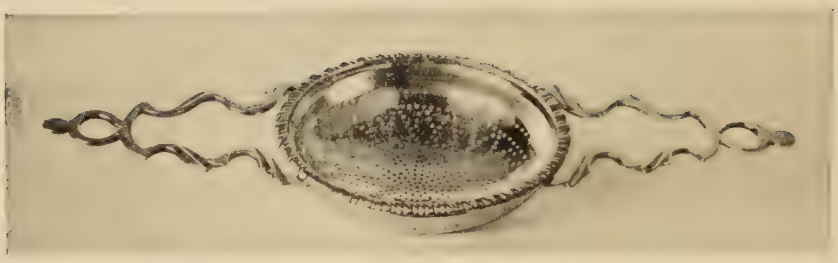

Fig. 67. A Silver Toddy Strainer *by* Paul Revere. *The long handles allowed its use on both punch-bowl and tankard*

Fig. 68. A Silver Teapot *by* Paul Revere *which follows closely the form of some* English *earthenware teapots. This cylindrical-shaped body with domed top and straight fluted spout apparently was not used by any other* American *Silversmith*

that dauntless Son of Liberty who figured in the thrilling ride from Boston to Lexington. These pieces are convincing evidence that his work as a silversmith was of the same high order as his courage as a despatch bearer. His engraving on three of the pieces here displayed is documentary evidence of Paul Revere's absorption in the political atmosphere of the time, as well as his skill as an engraver in his artistic rendering of the accepted designs on the silver of the period. The tiny and exquisitely fashioned saltcellar, fig. 65, on three little cabriole legs, has inscribed on its side, "*The illustrious* NINETY–TWO." This talismanic legend memorializes the defiance of the House of Representatives of Massachusetts to the King in 1767. The whole story is told with that of the famous punch-bowl made by Paul Revere, which is on exhibition in the Alexandria ballroom.

The inscription on the pair of pint silver mugs, fig. 66, subtly indicates the attitude of mind of the college students at Harvard in the political shadows of the same year. No one could have hammered or lettered these mugs more beautifully than did Paul Revere. The Latin wording thereon marks them as "tokens of affection from a group of Harvard students of the Class of 1768 to their tutor, Stephen Scales, under whose faithful instruction they had studied for two years." The titles of the two volumes on the top of the cartouche are more than suggestive of the interest of the students in the political problems of the day. One bears the title "Prices Mor," an abbreviation for Review of the Principal Questions in Morals (1756), by Richard Price, an English clergyman, intimate friend of Franklin and an ardent lover of civil and religious liberty. Early in 1776 his

pamphlet, Observations on Civil Liberty and the Justice and Policy of the War with America, was published in London and quickly ran into editions of 60,000 copies. It is a very interesting sidelight on the attitude of the English people toward the American Revolution that for this service he received the thanks and the freedom of the City of London. The gratitude of America was expressed in 1778, when he was invited by Congress to become a citizen of the United States.

The other volume bears the title, "Locke's Essay," in all probability the one entitled, True Original Extent and End of Civil Government. John Locke's writings had a circulation in this country next almost to the Bible. His theories supplied those opposed to the Crown with their political philosophy and his name remained a household word in America long after we had won our fight for independence.

Paul Revere, as an artist, has attained great heights in the toddy strainer shown here, fig. 67. Its pierced design in the bowl, the gadrooning on its edge, and the handles waving off into space, make this piece second in beauty to none of the general types of the period.

Revere also attempted some engraving of pictures. His skill is apparent in the rarest and most interesting of his engravings, a copy, fig. 69, of which hangs on the south wall. It pictures the landing of the British troops in Boston in 1768—troops sent to quench the ardor of the "Illustrious Ninety-Two." Revere's dedication is full of sarcasm and indignation: "*To the Earl of Hillsborough, His Majesty's Secy of State for America* THIS VIEW *of the only well Plan'd*

Fig. 69. A very rare ENGRAVING *by* PAUL REVERE *of the* LANDING *of the* BRITISH TROOPS *at* BOSTON *in 1768*

EXPEDITION, *formed for supporting y^e^ dignity of BRITAIN and Chastising y^e^ insolence of AMERICA is hum'y Inscribed.*"

The carefully lettered inscription is no less convincing of Revere's mental anguish. It concisely and realistically describes the spectacle witnessed by the Bostonians on the day which marked the beginning of George III's visible threat of arms against protesting America:

"*On fryday Sept^r^ 30^th^ 1768, the Ships of* WAR, *armed Schooners, Transports &c Came up the Harbour, and Anchored round the* TOWN; *their Cannon Loaded, a Spring on their Cables, as for a regular Siege. At noon on Saturday October the 1^st^ the fourteenth and twenty-ninth Regiments, a detachment from the 59^th^ Regiment, and Train of Artillery with two pieces of Cannon, landed on the Long Wharf, then Formed and Marched with Insolent Parade, Drums beating, Fifes playing and Colours flying up* KING *Street, each Soldier having received 16 rounds of Powder and Ball.*"

Another interesting engraving pictures the northern side of historic King's College (Columbia) at the time (1760) its records noted that "the college buildings were so far completed that the officers and students began to mess therein." Among the churches shown are St. George's, the Middle Dutch, the French, the Presbyterian, and Trinity. A reminder of the panicky feeling which existed in New York during the French and Indian Wars are the Palisades or "Stockados" which appear behind the two fences in the foreground, and which were thus commented on by Smith in his History of the Province of New York (1757):

"During the late war a Line of Palisadoes were run from

Hudson's to the East River at the other End of the City with Block-houses at small Distances. The greater part of these still remain as a Monument to our Folly, which cost the Province about 8000 £."

More comical than dignified are the pair of crudely drawn and engraved portraits of George Washington and his good wife Martha—the work of some unknown American mezzotinter of the late eighteenth century. Fortunately this pair of portraits is very rare, as a true reverence for this honored couple could scarcely be inculcated into our school children if they were to see many such representations.

The tall clock in a mahogany case was made by Thomas Harland, a famous clock-maker who lived at Norwich, Connecticut, from 1773 to 1807. Its etched brass dial and spandrils, pierced hands and humanized moon face are characteristic of many American clocks of the last three-quarters of the eighteenth century, before those with the painted faces of the Sheraton period came into general fashion.

The mirrors advertised here as "diamond-cut glasses" are of a style which originated early in the century and carried on in some cases almost to its ending. Their carved crestings and their gilded scroll designs applied to the frames and mouldings make them sympathetic with the general sumptuousness of the furniture and furnishings of the time.

No room would be complete without a demonstration of the work of some of the painters of the time. Three of the portraits on the wall are from the brush of John Singleton Copley. The one of Timothy Folger, rich merchant and

magistrate of Nantucket, is a good example of Copley's ability to paint New England character. It bears the date 1764, at which time Copley was in his twenty-eighth year. The other two, Col. Epes Sargent, a King's officer, and his lady, were executed even earlier, and afford us a glimpse of the gorgeous wearing apparel worn by the Boston fashionables. The blue riding-habit of Mrs. Sargent has a picturesqueness of its own. The elaborately carved frames carry the tradition that they were made by that all-round master-craftsman, Paul Revere, in Boston.

Further examples of the gaiety in dress are found in the portraits of the Honorable William Greenleaf and his wife, Mary Brown Greenleaf, the work of Joseph Blackburn. Mr. Greenleaf is resplendent in a blue satin coat, while his wife is dressed in rose. Their place is a happy one, flanking the superb desk which formerly was part of their furniture and which is described on a preceding page.

The second period does not, however, deal entirely with New York, Boston and Philadelphia. The Southern Colonies were also making rapid strides in this gay period, as the next rooms from the Eastern Shore of Maryland, Alexandria, and Marmion in Virginia, will show.

IX

The Almodington Room

FROM Somerset County, Maryland, on the eastern shore of Chesapeake Bay, comes this old paneled room, redolent of the traditions of the settlers in the one colony where true tolerance and liberty prevailed in the early days. The first inhabitants of Maryland were fortunate in their governors, the Lords Baltimore of the Calvert family. As early as 1649 the governing Lord Baltimore issued a Toleration Act, which provided that "noe person . . . professing to believe in Jesus Christ, shall from henceforth bee any waies troubled, molested, or discountenanced for or in respect to his or her religion." There Catholic, Puritan, Episcopalian, Presbyterian, and Quaker lived side by side in the religious freedom, traditionally sought, but unattained in the primitive days of New England.

Life in Maryland was less austere than in many of the northern colonies, for the climate was warmer and the settlers lived on plantations far apart. Those living on the waterfronts, however, had before them a peril not suffered by those in the interior—pirates. Piracy flourished to an amazing degree along our entire coast in the early part of the eighteenth century, and, sad to say, among the most notorious pirates were a number of our own New England-

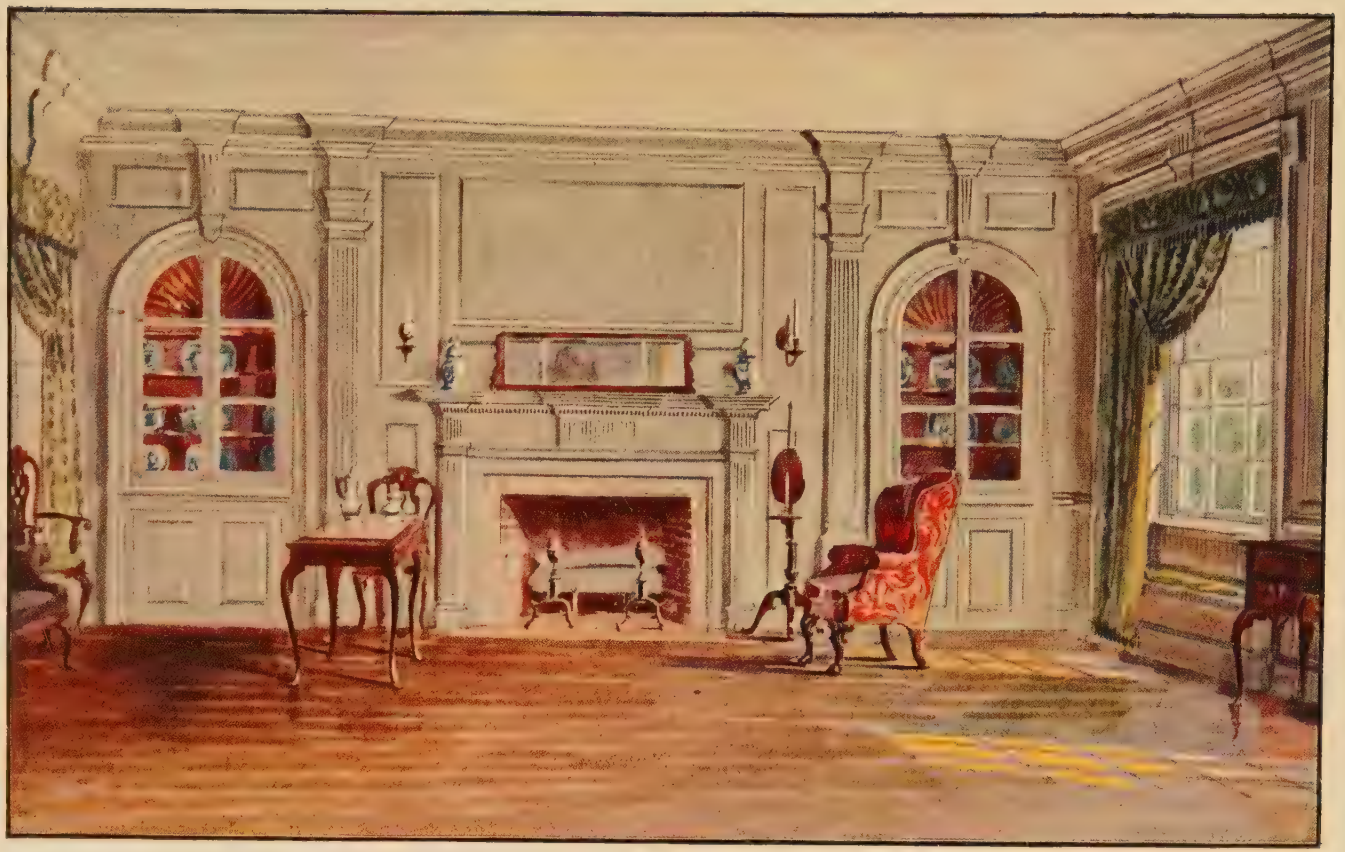

Plate IX. A mid-eighteenth century PAINTED PANELED ROOM *from the home of a prosperous* PLANTER *of the* EASTERN SHORE *of* MARYLAND. *The* FURNITURE *is all* CABRIOLE-LEGGED *of the* PRE-CHIPPENDALE *era*

ers, some by adoption and some by birth. "It seems strange that so many pirates could sail the seas for years, making captures everywhere and be engaged but rarely by men-of-war. Captain Lowther made thirty-three captures in seventeen months; Captain Low took one hundred and forty vessels in twenty months; Francis Farrington Spriggs took forty vessels in twelve months; John Phillips thirty-four in eight months; and the greatest of all, Captain Bartholomew Roberts took four hundred vessels in three years."[1]

When Francis Nicholson became Governor of the Province of Maryland (1694), he asked the authorities at home for vessels to be stationed in the Chesapeake as a protection to the colonists in Virginia and Maryland against pirates. A man-of-war was sent out with the understanding that it should be relieved at the end of every year. Six years later, when Nicholson had been transferred to the Governorship of Virginia, this foresight was well rewarded. The man-of-war *Shoreham* had just come to relieve the *Essex Prize*, which was laid up for repairs, when a pirate ship, *La Paix*, sailed into Lynnhaven Bay, not many miles south of Somerset County and the house from which our room was taken. Her luck had been running high for several days. Flying a "blood red flag," she had borne down in turn on the pink *Baltimore*, the sloop *George*, and the ship *Pennsylvania Merchant*. Capturing them all, she took the crew and passengers prisoners and added the vessels to her own strength.

Outside the Chesapeake she stopped and took three more vessels, and then boldly sailed inside of the capes of the Bay to take water, transfer provisions, sails and cordage,

[1]Pirates of the New England Coast.—George F. Dow.

and make ready for the trip south, where she might winter in the warmer waters of the West Indies. At this point her luck turned. As soon as the pirate vessel in the Bay was recognized, her presence was reported to the Governor of Virginia who fortunately had the *Shoreham* within call. At sunrise the following morning, the captain of *La Paix* was startled to see the English man-of-war coming out of the James River with "The King's Jack flag and ancient spread abroad." A deadly fight ensued. Captain Passenger, in part command of the *Shoreham*, describes the finish:

"So after we had shott all his masts, yards, sails, Rigging all to shatters, unmounted several guns and hull almost beaten to pieces. . . . he struck his ensign. I left off firing."

The English prisoners were all saved, and all but three of the pirates were sent to England in irons and there threw themselves on the mercy of the King. The three left behind were hanged at Kiquotan. The records show that this particular crew consisted mostly of Frenchmen and Dutchmen, only a few having been born in this country. It is also recorded that the pirates had twenty guns on deck, thirteen in the hold, eight of which had carriages, and plenty of ammunition and provisions. Not a single mention is made of cutlasses, but contemporary pictures show that our pirates, cutlass in hand, fully lived up to the gory picturesqueness of Robert Louis Stevenson's John Silver.

Thirty-seven years before the downfall of *La Paix* and three years before Lord Baltimore "erected" (1666) and named Somerset County, "in honor of our deare sister, the Lady Mary Somerset", there is a notation in the Mary-

land records of "Almodington—1000 acres, surveyed November 10, 1663 for John Elzey." This is the earliest mention of that staunch southern family whose names appear throughout the epochs of Maryland's history. In 1695 John Elzey is recorded as a Deputy in Calvert County Court; in 1719 and 1732 Arnold Elzey was "naval officer of Pocomoke"—a river but a few miles south of the Manokin. On the banks of the latter the house still stands from which this room was taken. The exact date of this building is unobtainable like that of many other of these old hereditary estates. Its architectural details, however, unmistakably place it as having been built about the middle of the eighteenth century—probably by Colonel Arnold Elzey, grandson of the original grantee. In 1778 James Elzey was commissioned second-lieutenant in Captain David Wilson's company, allowing more than an inference that this room was associated with the officers of the famous Maryland line which saved Washington's army at the Battle of Long Island and played such an important part in many of the subsequent battles of the Revolution.

The Elzeys, like the rest of the Eastern Shore people, were planters. They sowed their broad acres with tobacco until it grew unprofitable and then turned to growing wheat, which they loaded from their own wharves on vessels sailing for the West Indies and England accompanied by orders for finery and various luxuries—the best that the Old World afforded. It is not difficult to visualize the landing of one of these vessels from home: the sailing up the Manokin River to the dock, the scenes on shore, the excitement, the opening of the long awaited boxes of finery, the enter-

tainment of the captain and the passengers, and the eager curiosity for news of the happenings in England and on the Continent.

Besides the usual outdoor life of the English country gentleman, the Maryland people had the additional advantage of a healthy life on the Bay. Much of their visiting was done in barges rowed by eight, ten or even twelve gaily garbed negro boatmen. It was natural that many of our first naval officers should have come from Maryland, since her sons enjoyed this life on the water from their earliest childhood and often participated in boat races on the Chesapeake. These were frequently very long and quite exciting. For instance, one is recorded in which it was stipulated that "Each boat is to have 7 oars: to row 2 Mile out and 2 Mile in round a Boat lying at Anchor—The Bett is 50£ . . ."

Just as, to-day, fashionable England flocks to London for the season, so in 1740 fashionable Maryland wintered at Annapolis. The capital became very gay and drew around it all the necessities of social life, such as dancing-masters, wig makers and all kinds of cabinetmakers and craftsmen. Some of the plantation owners had houses in the capital, which they opened in the winter months to be more in touch with the doings of the world.

Annapolis appears very much to-day as it did then. Brick houses with white window and door frames and beautiful old cornices are characteristic of the period. The streets follow an old plan, radiating from various centers—a method of protection from enemies. There are winding lanes, foot alleys, and narrow streets still in existence on which one can easily imagine the rumble of coach wheels

Fig. 70. A rare and beautiful example of the American Queen Anne *style of walnut* Settee *of the second quarter of the eighteenth century. It was purchased by* Governor James Logan *from a* Philadelphia *cabinet-maker for* Stenton, *one of the most famous survivors of colonial* Mansions, *and built in the third decade of the eighteenth century*

Fig. 71. A very elaborate carved PHILADELPHIA *walnut* ARMCHAIR *of the middle of the eighteenth century, combining a pierced back with an early cresting*

as they bumped over the old cobblestones to the clatter of hoofs.

The rest of the year was spent on the plantation. The country houses were made as attractive as possible in order to entertain friends and visitors in some semblance of the style they had seen in the city.

The sitting-room at Almodington attempts in a provincial way to realize this ideal. It is paneled from floor to ceiling with native yellow pine in a provincial type of moulding peculiar to the vicinity. The breaking out of the cornice over the doors, windows and cupboards; the rectangular paneling over the fireplace; the recessed window with seats —all are characteristic of the Eastern Shore of Maryland and Virginia. In each of the three windows is a cushion upholstered in the curtain material—green and yellow damask. Perhaps Lieutenant James' mother sat in one of these windows as she watched him leave for the war and waved a tearful but courageous good-bye. Many of the women felt even more strongly about the War of Independence than did the men. In an extract from a letter from Boston, dated October 25th, 1774, printed in the *Middlesex Journal* in England, is the opinion of a Loyalist who says: "For our parts, the Americans would certainly have abandoned the cause long ago and bowed to the yoke, but that a certain epidemical phrenzy runs through our fair countrywomen, which outdoes all the pretended patriotic virtue of the more robust males:—these little mischief making devils have entered into an almost unanimous association *that any man who shall basely and cowardly give up the cause of freedom shall from that moment be discarded* [from] *their assemblies and*

no future contrition shall be able to atone for the crime. This had a wonderful effect and served not a little to increase the provincial forces."

The mantelpiece, narrow reeded columns, and panels around the fireplace are evidently of a later date than the room and with the Sienna marble facing were probably added by one of the later Elzeys.

The elaborate shell cupboards are typical of the joiners' work in the Middle Colonies about 1750. Mrs. Elzey, like Mrs. Hewlett of Woodbury, Long Island, undoubtedly kept her best china behind these glass doors, and her pottery, not very different from the salt-glazed and Nankin ware shown here to-day. The salt-glaze in the cupboard on the right-hand side of the fireplace might well have been placed there one hundred and sixty years ago. This particular pottery was made only in England, but was derived from similar styles which prevailed at Meissen, Delft, and in the Orient. However, the English potters were independent of the foreign fashions in much that relates to the decorative element in their craft. Equally so did colonial cabinet-makers and silversmiths become independent of the stilted forms and fashions in ornament used in the Old World. The gaily dressed ladies richly enameled on the bowl and the Chinese designs on the platter reflect the riot of color so evident in costume and decoration in many of our colonial homes. The portion of the blue Canton service exhibited in the other closet long graced the table of an old New York merchant, Thomas Buchanan, of pre-Revolutionary fame. It is of the order of the "very fine Nankin tea table sets with gold edges," advertised in New York (1767) by John Morton.

A trace of the gold border still remains. Both groups of pottery are most pleasing against the vermilion and gold paint of the cupboards. After removing numerous layers of paint, the present bright color was found to be the original one, with traces of gold on the rays of the shells and shelf edges. The woodwork is olive gray, also following that of the original painting.

The furniture now in this room would probably have made even the early Elzeys pause at its beauty. An unusual settee, fig. 70, with cabriole legs and shell-carved knees, upholstered in eighteenth century velvet, calls up many a love scene between a dainty lady with gleaming white shoulders and a fine gentleman with powdered wig, knee breeches and silver buckles. The armchair, fig. 71, next to it, and the two side chairs, are of the finest workmanship, with their excellent carving and graceful pierced splats. They, too, are upholstered in fine old velvet. Tea, served from the graceful rectangular table, fig. 72, with slender legs and tiny slippered feet, must have been irresistible. The edges of these tea-tables were often slightly higher than the surface, to prevent cups from slipping. The other tea-table might have been an auxiliary to the one on which the silver is standing. It has Dutch feet, very slender legs and a somewhat heavier top.

Dutch foot

The fine wing-chair, with its red covering, was, of course, the seat of honor, as well it might be. It has excellent proportions, shell-carved knees and an extra cushion in the seat. The brocatelle of its covering is also of eighteenth century manufacture.

The delicate little stand, plate IX, by the fireplace is meant for a candle. It is perhaps unique in American furniture of the period, with its brass rod set in a walnut tripod, a semi-circular shelf halfway up for the candle, and a reflector of walnut. The other provisions for light are a beautiful pair of brass arms for candles on either side of the fireplace, and small brackets on either side of the oblong mantel mirror. Near the window is a walnut desk chair with two arms set on the angle of the seat. Its vase-shaped splats class it with the Queen Anne chairs, the full development of which is shown in the next room from Alexandria, Virginia.

In the northwest corner of the room is a walnut-veneered highboy, fig. 74, which undoubtedly held much of the family wearing apparel, in spite of standing in the living-room where the guests were sure to be. It has three torches on its pediment top, the center one of which is gilded,[1] as are the two sunbursts on the front. The edges of the drawers are inlaid with dark and light woods, and a cruciform ornament, relic of the reign of William and Mary, appears in inlay on the front, a star and arch on the sides. The other highboy and lowboy to match it are strongly influenced by the art of the Far East. Many japanners came over to the New World with the various other craftsmen and met with great success, as we learn from these pieces and from inventories of the same period. Those pictured here have illustrations of Chinese mythological stories painted in gold and colors. The same colors occur in the japanned mirror with a Chinese hunting scene on its crest and birds and

[1]The gilding may have been added at a later date.

Fig. 72. An unusual mahogany TEA-TABLE *with delicate cabriole legs and* SLIPPER *feet tapering to a fine point at the toe. The moulding is set on the top instead of around it, which indicates its* NEW YORK *or* PHILADELPHIA *origin, second quarter of the eighteenth century*

Fig. 73. A rectangular TEA-TABLE *of about the same period as the one shown above, also having a raised moulded edge applied to the top. The flaring* SKIRT *is deeply cut, the cabriole legs have well-developed* KNEES *and terminate in* DUTCH *feet*

Fig. 74. A HIGHBOY *and* LOWBOY *of the second quarter of the eighteenth century with an early form of cabriole leg. Both are beautifully veneered with walnut and inlaid with a darker wood*

foliage in the convex moulding of the frame. More of the same Eastern influence is evident in the Delft garniture on the mantelpiece and the top of the japanned highboy. These jars are decorated with a parrot and dog, and fruits and flowers, in bright Oriental colors.

How many faces the early walnut mirrors here must have reflected during their long life! The curved lines and pattern in the long one next to the japanned highboy follow the same curved lines we find in the furniture and silver of the time. The oblong mirror over the mantel is a very rare specimen. Much of its beauty is in the inner moulding carved in a leaf design and gilded. Ladies and gentlemen, dressed very much like those in the portraits hanging on either side of this room, and painted by Charles Willson Peale, surely were often reflected from these glasses. Although the paintings were done when the artist was in London, the colonists were so successful in appearing as fashionable as their relatives at home, that we can easily picture Mr. and Mrs. Elzey in similar costumes.

Washington, himself, preferred to be fashionable. We find in his order to his London agent for a carriage the statement:

". . . One of this kind, therefore, would be my choice; and green being a color little apt, as I apprehend, to fade, and grateful to the eye, I would give it preference, unless any other color more in vogue and equally lasting is entitled to precedency. In that case I would be governed by fashion."

The group of silver teapots on one of the tables is a reminder of the splendor of a colonial tea-table when informal social functions were largely centered around afternoon and

evening tea drinking. They evidence as well the excellence of craftsmanship of our native-born silversmiths. The straight lines of the past era are superseded by simple curved lines. The oldest in form is the little globular teapot, fig. 75, which followed closely an English model. It was made by John Burt of Boston, and has an added interest in having engraved on its side the arms of Sir William Pepperell, the wealthy merchant of Kittery, Maine, whose portrait appeared in Mr. Bowler's living-room.

Three of the other teapots, fig. 76, differing only in finials, are of a form peculiar to the work of the silversmiths of the town of New York. They are taller than their English prototypes, their necks are more sharply defined, and separated from their bodies by bands of mouldings. Their larger size allowed them to serve indiscriminately as tea, coffee and milk pots. One was made by Adrian Bancker, son of an early Mayor of Albany; the other two are the work of John and Charles Le Roux, sons of the Huguenot emigrant silversmith who was the father-in-law of the greatest of our early New York silversmiths, Peter Van Dyck.

The fifth teapot is stylistic with the furniture, the body being pear-shaped, a design frequently found in the chair seats of that era, when beauty of curve played such an important part in decoration. It was hammered out by Joseph Pinto of New York. The tall coffee-pot by Samuel Minott of Boston reflects the same influence. Much of its distinction is obtained by the insertion of the spout at a higher level than usual, thereby balancing the handle and giving the whole the lightness of a high-stepping horse.

The small sugar shaker, the work of Philip Goelet, a

Fig. 75. A Silver Teapot *of the second quarter of the eighteenth century, made by* John Burt *of* Boston *and engraved with the arms of* Sir William Pepperell, *the "Hero of Louisburg"*

Fig. 76. A Silver Teapot *by* Adrian Bancker *of a form evolved from foreign teapots by* New York *silversmiths of the second quarter of the eighteenth century*

Fig. 77. A comfortable walnut CHAIR *with* DUTCH *feet of the second quarter of the eighteenth century. Its arms end in simple scrolls*

Fig. 78. Both CHAIRS *are covered with fine old* ENGLISH NEEDLEWORK *on linen in bright colors, of the kind taught our colonial schoolgirls*

Fig. 79. An ENGLISH TALL CLOCK, *the central panel of the black "japanned" case of which is embellished with colored portraits of* GEORGE III, QUEEN CHARLOTTE, *and* WILLIAM PITT, *"the Saviour of America"*

descendant of New York's early schoolmaster, is of the same simple general lines as the larger pieces. The candlesticks, with their splendid bases and baluster stems, follow the English traditions of the Queen Anne period, as well they might since they bear the stamp of George Ridout, a London silversmith who came over to New York in 1745 and opened a shop "near the Ferry Stairs."

The old English grandfather clock, fig. 79, is not to be overlooked, for it is unique in its lacquered finish and portraits of George III and his Queen Caroline on the door, as they appeared at the time of their coronation, and one of William Pitt, England's great prime minister, who was so dear to the hearts of the American colonists. Its form is characteristic of the clocks of the period, with their gilded brass spandrils on the four corners of their silvered faces.

Two walnut armchairs, figs. 77 and 78, covered with English needlework, standing on either side of the door leading into the Alexandria ballroom, complete the remarkable furniture here.

This sitting-room from Almodington typifies what might have been the ideal of the wealthy planter of the Middle Colonies just before the Revolution.

X

The Alexandria Ballroom

IN THE summer of 1824 Lafayette returned to America bringing his son, George Washington Lafayette. He wished to visit the country for which he had given his blood nearly half a century earlier. What, when he last saw it in 1784, had been a group of distracted individual states, was now, in 1824, a thriving nation, giving every promise of a fair future. America, delighted with the prospect of such a visit, welcomed him enthusiastically as the "Nation's Guest." He landed at New York in August, made a triumphal tour through New England and the Middle States and finally arrived at Alexandria, Virginia, not more than eight miles from Mount Vernon.

Here we find him dining in the very room we are now describing from Claggett's Tavern, a famous inn built by John Wise. In the *Alexandria Gazette* of February 20, 1793, appeared the announcement of Mr. Wise's removal "to his new and elegant Three-Story brick House, fronting the West end of the Market House which was built for a tavern, and had twenty commodious well-furnished Rooms in it, where he had laid in a stock of good old Liquors—". Later it was known as Gadsby's Tavern and long was a famous institution. For example, the Reverend Manassah Cutler[1] entered in his Journal:

[1]Tutor to Francis Dodge, grandfather of Harrison H. Dodge, under whose careful charge Mount Vernon has been for many years.

Plate X. A fine old BALLROOM *from* GADSBY'S TAVERN, ALEXANDRIA, VIRGINIA, *where* WASHINGTON *last attended his "*BIRTHNIGHT BALL*" in 1798, and where* LAFAYETTE *was dined in 1824 and 1825*

"We went in a ferry boat to Alexandria and lodged at Gadsby's Hotel. This is said to be the 'first' public house in America and equal to most in Europe. We supped on canvas-back ducks. Saturday, January 1, 1802."

It had very distinguished patronage as an inn for it was located on the highroad over which travelers from Williamsburg, Richmond, and the South passed on their way to Philadelphia, the national capital, and it also served as the gathering place for the gentry of Virginia.

After the Revolution Washington attended the birthnight balls celebrated in his honor in this very room in which Lafayette was listening to a series of toasts on that night in October, 1824. As the glasses clinked to "our late illustrious neighbor and fellow citizen, George Washington", the Marquis perhaps pictured his old friend arriving at the inn for the ball—Lady Washington in her coach and four, her lord, an imposing figure, sitting at her side and attended by his black, Billy Lee. The managers only awaited the President's entrance to begin the ball. All the guests from far and near were there at the opening, despite the difficulty of travel and bad roads.

The gentlemen often came on horseback; the ladies all rode in coaches, except those living in outlying districts where the roads, crude at their best, were impassable for coaches. These ladies "rode to the balls in the evening, most extraordinary figures, with handkerchiefs tied over the enormous mass of their puffed and pomaded hair, and their hoops spread out lengthwise on the horse."[1] There remain many pictures of gentlemen in white broadcloth breeches, but none

[1]Men, Women and Manners in Colonial Times.—Fisher

which show the mud protectors that they wore over their ball clothes when riding. These garments were made of heavy, coarse material, cut loosely, somewhat in the style of our modern pajamas. The ladies wore linen over-petticoats to protect their dresses. Thus all entered the ballroom as beautiful as when they had left their own homes.

What spots and dirt they were unable to avoid could be removed by sending the clothes to one of the many cleaners and dyers who advertised so constantly. For example, there was the establishment of:

"Mathews and Perrin, Silk Dyers and Scourers, lately arrived from London, takes this method to inform the public, that they have just set up their business next door to the George in Walnut-Street near Front-Street, where they scour, dye, and dress all manner of silks and velvets, rich brocades scoured, and the colours beautified, to look as well as new; likewise, they clean and dye scarlet cloaks in the neatest manner; also all manner of men's clothes cleaned wet and dry, without detrimenting the cloth. Any merchants that have got new pieces of silk spotted, or milldewed, may have it took out, and the color kept without dying."—*Pennsylvania Chronicle*, March 20, 1769.

Or, again: "Ann Onion living at Mr. Prices on Society Hill takes in to wash and iron in the best manner for the Ladies, cambricks, lawns, white gauze and all sorts of laces, new chintz gowns, cambrick gowns, white gauze shades, silk gloves, etc."—*Pennsylvania Journal and Weekly Advertiser*, June 29, 1758.

Contemporary diaries refer frequently to the balls of that period, but none gives a more vivid picture of the rules and

regulations than Henry Wansey, a Wiltshire clothier, who came over here in 1794 to learn something of the United States and to establish business connections. In his Journal, published shortly after his return to England, he quotes a notice which was posted in the Assembly Room in Philadelphia:

"*Rules of the Philadelphia Assembly at Oeller's Hotel.*

"1. The Managers have the entire direction.

"2. The ladies rank in sets, and draw for places as they enter the Room.—The Managers have power to place strangers and brides at the head of the Dances.

"3. The Ladies who lead, call the Dances alternately.

"4. No Lady to dance out of her set, without leave of a Manager.

"5. No Lady to quit her place in the Dance, or alter the figure.

"6. No person to interrupt the view of the Dancers.

"7. The Rooms to be opened at six o'clock, every Thursday evening, during the season; the Dances to commence at seven, and end at twelve precisely.

"8. Each set having danced a Country Dance, a Cotillion may be called, if at the desire of eight Ladies.

"9. No Stranger admissible, without a Ticket, signed by one of the Managers, previously obtained.

"10. No Gentleman admissible in boots, coloured stockings, or undress.

"11. No citizen to be admissible, unless he is a Subscriber.

"12. The Managers only are to give orders to the Music.

"13. If any dispute should unfortunately arise, the Managers are to adjust and finally settle the same; and any Gentleman refusing to comply, becomes inadmissible to the future assemblies of that season."

That the Managers' lot was no easy one is proven by another notice, posted in 1763 in an assembly room in New York:

"Several gentlemen have declined taking charge of the Dancing Assembly again as being a disagreable and unthankful office. Therefore Charles M'Evers and C. Duane, being sensible of the advantage of so useful and polite an entertainment have taken charge till managers agreeable to the public shall be elected."

The balls usually opened with a minuet, followed by jigs, reels and cotillions, and finally a merry round of country dances ending with a Sir Roger de Coverley (Virginia Reel), in which all joined heartily. Although Washington never danced after 1781, Lafayette imagined him at the birthnight ball, settled in a corner surrounded with admiring company, enjoying the spectacle. He highly approved of dancing, we know, from a reply[1] to the invitation of the managers of the Alexandria Assemblies under date of November 12, 1799, in which he wrote:

"But alas! our dancing days are no more. We wish, however, all those who relish so agreable and innocent an amusement all the pleasure the season will afford them."

The scene to Lafayette's vision was gay. Fair ladies

[1]The original letter hangs in the Masonic Lodge room in Alexandria, Virginia.

Fig. 80. Mrs. Paul Revere, *by* John Singleton Copley

Fig. 81. George Washington, *by* Charles Willson Peale

Fig. 82. Mrs. John Wilson, *by* James Peale

Fig. 83. John Wilson, *by* James Peale

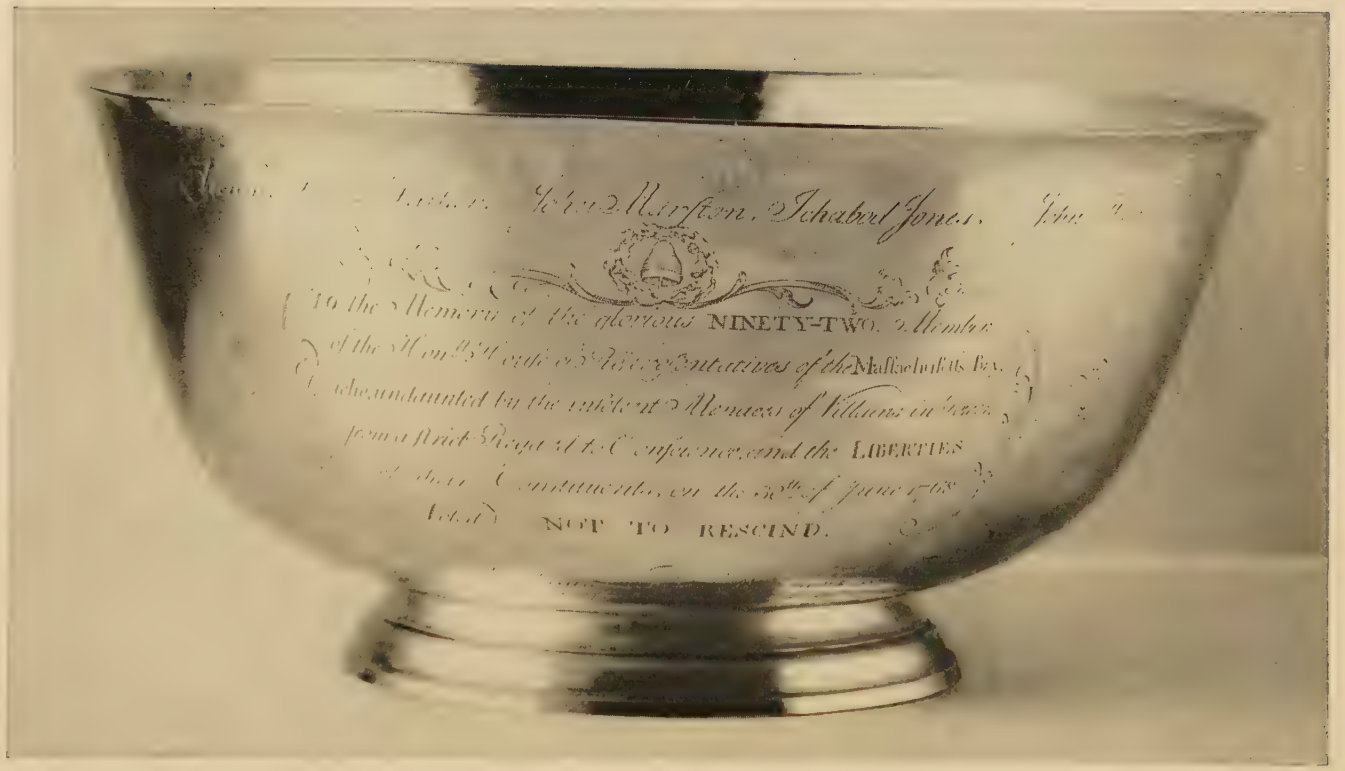

Fig. 84. A large SILVER PUNCH-BOWL *made by* PAUL REVERE *for the* SONS OF LIBERTY *in* BOSTON

passed in lustrous silks and satins; gallant gentlemen, equally gaily clad, never ceased bowing; busy managers rushed to and fro. The roaring fires in the grates, the sounds of laughter and the swish of satin as the dancers went through the graceful figures, brought life into the scene.

White satin, often embroidered with gold and silver, was very popular for evening wear among colonial ladies, but colored lutestring[1], damask, velvet and other fine materials were often used for nightgowns, as evening dresses were called. Women wore then, as now, very thin shoes of sandal shapes, many of which they made out of the dress materials to match the various costumes. High heels went out of style in 1790; and Watson[2] decried the low, heel-less slipper of the ladies at the ball, as being much less adapted to throwing the weight in the proper place for graceful dancing than the earlier high heels.

The ladies dressed their hair high and elaborately. Some wore wigs, while all the men wore one or another of the thirty varieties advertised by the peruke makers. For the birthnight ball many a beauty pinned a bandeau in her hair bearing the legend "Long Live the President."

The excellence of the miniature painting is illustrated in the case on a table in this room. The ladies wore these tiny portraits at their wrists and on ribbons around their necks; the men wore them less conspicuously. The earliest artist of this group, John Singleton Copley, is represented by a finely drawn portrait of a man in a blue coat and also by one

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[1]Lutestring, a kind of colored thin silk.

[2]John F. Watson wrote Annals of Philadelphia (1830), describing early events and customs in that city.

of Mrs. Paul Revere, fig. 80, wife of the famous rider and silversmith. We can imagine Chief Justice Roger Taney wearing that fine portrait of his mother by Charles Willson Peale under his coat, where Washington carried one of his wife, Martha, throughout his campaigns. The General himself, also Nathaniel Greene, the famous Rhode Island scholar, statesman, and general, are painted by the same artist, who started life as a saddler, coach-maker, silversmith, and clock-maker; studied under Copley and West; and finally became the foremost Southern painter of the Revolutionary Period.

James Peale, younger brother of Charles, chiefly a miniaturist, painted the portraits of Mr. and Mrs. John Wilson, figs. 82 and 83, of Burlington, New Jersey. An Irishman, John Ramage, is responsible for the smaller miniature of George Washington, painted after he became President. It is interesting to note that Washington chose to sit in his buff and blue uniform rather than in the black velvet suit which he wore as President.

On the table opposite the miniatures stands that remarkable punch-bowl, fig. 84, which is so closely connected with the political life of Paul Revere, by whom it was made. Its sparkle brightens what might be a dark spot in this room. While this exact piece, of course, was never in the Alexandria room in early days, it is of the type that was used in the heyday of the famous tavern.

This bowl, with the tiny saltcellar mentioned on page 79, recalls the defiance to the King given by the Massachusetts House of Representatives in 1768. It was at the time when the Ministry, forgetful of the lessons taught by

the Stamp Act, were again attempting repressive measures against self government in the Colonies.

The House of Representatives of Massachusetts early in 1768 had sent to London a most vigorous protest against the policy of the Ministry, and one month later forwarded a circular letter to the Assemblies of the sister Colonies, advising them of this measure and suggesting some form of united action against the policy of Parliament. The news of this circular letter excited great indignation among the Ministry, and the House of Representatives of Massachusetts was peremptorily ordered to rescind the letter. This they flatly refused to do by a vote of ninety-two to seventeen. This bold defiance awakened great joy throughout the Colonies. "The illustrious Ninety-two" were glorified in song and toasted at all political gatherings. The number "92" became a symbol which appeared in public decorations, a political symbol which left no doubt as to the partisanship of its owner.

The splendid punch-bowl was ordered by the fifteen Sons of Liberty, whose names encircle its rim: "*John Marston, Ichabod Jones, John Homer, Willm Bowes, Peter Boyer, Benja Cobb, Caleb Hopkins, Nathl Barber, John White, Willm Mackey, Danl Malcolm, Benjn Goodwin, John Welsh, Fortescue Vernon, Danl Parker.*

The inscription is as plain-spoken as that on the engraving picturing the arrival of the British troops:

"To the Memory of the Glorious NINETY-TWO Members of the Honbl House of Representatives of the Massachusetts Bay, who, undaunted by the insolent Menaces of the Villains in Power, from a strict Regard to Conscience

and the LIBERTIES of their Constituents, on the 30th of June, 1768, voted NOT TO RESCIND."

The crude emblematic design on the opposite side testifies eloquently to the enthusiasm aroused in the Sons of Liberty by the splendid struggle John Wilkes[1] was then making in England in defense of the Constitutional Government.

Even without the architectural setting Lafayette could never have imagined himself in England. The woodwork is of the style used here for sixty years preceding the planning of this room—not too fine and yet suited to its purpose and place. The consistency of the architectural detail, fig. 85, makes its charm. The bottoms of the pediments over the doorways and overmantels repeat the dentils of the major cornice, and those on the base of the suspended musicians' gallery. This gallery is hung from the ceiling—an unusual and delightful construction. The same simple scrolls which tie the pediments over the three doorways to the door frames serve a similar purpose in joining the mantelpieces to the framing of the fireplaces. The broad mouldings of the door frames have the same strong character as those of the overmantel and window frames. The simple uncarved volutes of the interrupted arches over the doorways are repeated in the overmantels of the fireplaces. This type of interrupted arch or broken pediment is much more frequent in American architecture than in English. Both the base and the top of the chair-rail protrude to an unusual degree from the wall, the former having three distinct mouldings in place of the single moulding of ordinary panel-ing. A fretwork border of the design used in the latter part

[1] See Philadelphia room, page 134.

Fig. 85. One of the two CHIMNEY-BREASTS *in the* ALEXANDRIA BALLROOM, *on which is hung a painting of* GEORGE WASHINGTON *by* GILBERT STUART

Fig. 86. Early Queen Anne Chair *with* Dutch Splat, *simple cabriole legs and* Dutch Cushioned Feet

Fig. 87. Queen Anne Chair *with slipper feet and* Moulded Leaves *on the knees, which identify it as the work of* William Savery

Fig. 88. Philadelphia Armchair *with* Carved Shells *on cresting and knees, and* Flattened Ball-and-claw Feet

Fig. 89. A Philadelphia *development of the* Queen Anne Chair *with six carved* Volutes *on the back, and* Spanish Feet

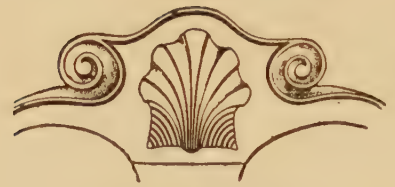
of the century carved in wood decorates the top of the chair-rail. Architectural harmony is the predominant note.

Fret-work border

When installed in the American Wing the original color of this room was brought to light, and the woodwork done over in the present light grayish green. The walls have been painted cream color. These were quite usual colors in colonial interiors, and serviceable to the utmost degree in a tavern.

The walls are lined with chairs which demonstrate a hitherto unknown excellence of our chair-makers' work in the period between 1720 and 1750. They are known in popular parlance as "Queen Anne chairs," as this style was in great vogue in England during the reign of that august lady, and was introduced into this country shortly afterward. The combination of a single splat in the back and the cabriole leg differentiates these chairs from all other styles. Almost every one differs from the others in minor details but each harmonizes perfectly with its neighbors. The earliest are apparently of New England origin and the finest are the work of that remarkable group of cabinetmakers who worked in Philadelphia. Anyone interested in American craftsmanship may well be induced to tarry over this exhibition[1] to study the variations in the splats, with their divers shapes and embellishments of volutes—four, six or eight—according to the fancy of the individual, figs. 86-89. The crestings of the back and the carved yokes also point to individuality and sense of design. The seats are angular, curved or

[1]This room offers unusual opportunity for an exhibition of such chairs, though they antedate the room itself by about forty years.



Volute cresting

Carved yoke

Volute splat

rounded; a few are pear-shaped, a form often found in the silver teapots of the day. The knees also provide a variety for study. Some are plain, others carved with the shell or acanthus leaf, found so much in the English prototypes; others, which are safely attributed to William Savery of Philadelphia, are ornamented with a moulded leaf design unknown to English authorities on furniture. Many variations of the slipper,

Moulded leaf knee

Dutch cushion foot

Ball-and-claw foot

Spanish foot

Snake foot

Dutch, Dutch-cushioned, Spanish, and ball-and-claw feet are illustrated here.

Washington was not the only guest who did not dance, hence the number of tables for gaming and refreshment. An unusual tip-top pie-crust table, fig. 90, with a beautifully carved vase-shaped member, has a delicacy of foot which is

Fig. 90. A perfect mahogany PIE-CRUST TABLE *of the third quarter of the eighteenth century. The* FLATTENED BALL *supporting the fluted* COLUMN *and the* FLATTENED BALL *in the* CLAW FEET *identify its* PHILADELPHIA *origin*

very attractive. Another plainer walnut table with a snake foot is more in keeping with the public inn. We can imagine lemon punch or toddy being served from the large gate-leg table under the musicians' gallery, the glasses being set on the wide chair-rail when empty. Most of the Queen Anne furniture here is walnut, mahogany not having come into general use until later styles were fashionable.

No tavern could possibly have owned such an array of fine furniture and famous paintings as are arranged here in this room. The latter are all from the brush of that famous American artist, Gilbert Stuart, whose portraits hang in almost every museum in this country. Two members of Washington's cabinet, Albert Gallatin and John Jay, are represented, as well as the first President himself. The remainder of the portraits represent the kind of people who danced here better than any description could possibly paint them.

Perhaps the ladies furtively arranged their powdered curls in a great mirror at the end of the hall, while they waited for the orchestra to strike up and the set to begin. The one shown is a lovely old walnut mirror of unusual size, with a pheasant carved and gilded on the top. The fruit-and-flower decoration on the sides is also gilded, but the rest of the mirror remains plain. Glass of that size was never made here or brought to the Colonies, hence two pieces were used without any attempt to refine the joining.

The chair coverings must not pass unnoticed. They lent themselves admirably to the picture. English needlework, damasks, and velvets in blues, reds, yellows, greens and browns competed actively with the light silks and gold lace of

the guests. These materials were, of course, all imported from Europe.

The light was very soft—provided by the fires and by candles in the great brass chandeliers, which did their best to make reflections brighter. They are of the type imported from England in large numbers, and probably held wax candles, which might have been yellow or green. A much earlier example of this type of chandelier may be seen in the old Christ Church in Boston.

Brilliant indeed was the Alexandria ballroom as Lafayette may have pictured it on the occasion of the last birthnight ball. Its tranquil home in the American Wing insures its lasting existence as a memorial to all the gay people who danced and loved here so long ago.

Plate XI. An extraordinary Painted Paneled Room *of the middle of the eighteenth century from* Marmion, King George County, Virginia. *The red* Brocatelle *at the* Window *and on the* French Chair *is suggestive of the* Gorgeous Coloring *so frequently used in this era*

XI

The Marmion Room

IF MAJOR JOHN FITZHUGH ever went over the books of his father's famous estate, Bedford,[1] in Virginia, he must have been appalled at the cost of entertaining. His father, William Fitzhugh, was hospitable but not more so than were other Southern planters. It is recorded that in 1686 he was unexpectedly descended upon by twenty acquaintances, not to say friends, who came to spend a night at Christmastide. He opened wide his doors and provided food, drinks, beds and even amusement by "3 fiddlers, a clown, a tight-rope dancer, and an acrobatic tumbler." To be sure the visitors slept many in a room, but they found lodging, good cheer and a hearty welcome. Such an influx was not at all unusual. The question of uninvited guests continued a great problem to plantation owners everywhere, from the early days until long after the Revolution. Thomas Jefferson was forced to quit Monticello during the traveling seasons of the year and retire to another estate, because he was unable to meet the demands of his visitors. They expected not only food, drink and shelter for themselves, but the same for their horses and servants. The thrifty

[1]William Fitzhugh was one of the most distinguished Virginia immigrants of the seventeenth century. He named his new home "Bedford," in honor of the one he had left.

Edmund Bacon, Jefferson's manager at Monticello, writes in his diary: "I have often sent a wagon-load of hay up to the stable, and the next morning there would not be enough left to make a hen's nest. . . . I finally told the servants who had charge of the stables to only give the visitor's horses half allowance. Somehow or other Mr. Jefferson heard of this; . . . . he countermanded my orders."

No Virginia gentleman could refuse hospitality to anyone who came his way. The only escape was to make "one's way" a bit inconvenient for the ordinary traveler. Major John Fitzhugh, son of William, profited by his father's experiences and prudently built Marmion, from which this room was taken, eighteen miles from Fredericksburg and twenty-five miles south of Mount Vernon, on the peninsula between the Potomac and Rappahannock rivers. This isolation saved him many pounds each year that the owners of plantations along and near the banks of the rivers were forced to spend. He was no miser, however, for he returned the hospitality of his friends gladly, entertaining them royally at Marmion, where he had a good house, as houses went in those days.

Marmion was built on the general plan of most houses of the middle of the eighteenth century, with a large hall running through the center, and the library, chamber, dining- and drawing-rooms opening off the hall. The kitchen was annexed to the dining-room: an arrangement which kept the little black children out of the house and the heat of cooking from the living-rooms.

To finish a day's hunting or perhaps a cock fight or horse

race, John Fitzhugh probably often brought a number of his friends to spend the evening around the fireside in this very drawing-room. After dinner, which was served at about three in the afternoon, we can imagine him comfortably ensconced in the big wing-chair before the fire with his friends around him. If he followed dictates of style—and he undoubtedly did—he wore a tight-fitting black silken coat, open to the waist to display his beautiful lace ruffles, tight black velvet breeches, and white or black silk stockings. Mrs. Fitzhugh, like many women of her station, probably appeared in a light colored satin gown with many ruffles and a white kerchief.

The women entertained with music. The Colonies were crowded with teachers of voice and instrument, and both ladies and gentlemen acquired considerable skill in this art. Philip Fithian, a tutor from Princeton, devotes several pages of his diary to music and the general interest taken in music by the neighboring Carter family, by whom he was employed. The young ladies played and sang for the company after dinner and sometimes before breakfast. The Marquis de Chastellux describes the charm of such music in his diary of a visit to the United States. He says of one colonial lady, "a charming voice and the artless simplicity of her singing were a substitute for taste, if not taste itself." The songs were simple and naïve. Spinets, clavichords, harpsichords, and flutes, the chief instruments of the household, were mostly imported from abroad.

Music for dancing, whether formal or informal, was supplied chiefly by fiddlers. Philip Fithian writes home of life in the vicinity: "This Evening the negroes collected them-

selves into the School-Room, & began to play the Fiddle, & dance—"; and again, in describing more formal dancing at one of the three- or four-day balls given at a neighboring estate, "The music was a French-horn and two Violins."

After supper, which was usually served at nine o'clock, it was time for some other form of amusement. Cards were a favorite pastime and certainly not a vice. In Washington's account book there are frequent entries of winnings and losings without any apparent thought of the right or wrong of gambling. Nothing in his diary could be more innocent than the entry: "At home all day over cards." Indeed cards were even more necessary in colonial times than they are to-day, for books were scarcely written to entertain, even if the light for reading in the evening had been better, and games of chance offered great diversion to a company with sporting proclivities. The company at John Fitzhugh's probably played "loo" on tables similar to the one that stands under the window between the cupboards. To a student of furniture this particular table, fig. 91, is more interesting than the game for which it was used. It has triple-turreted front ends and slight depressions lined with felt on the four corners for candles. The knees are beautifully carved with an acanthus-leaf motive and the legs finished with ball-and-claw feet. Such a table would be inducement enough to play, if any were needed. Another interesting "loo" table is at Mount Vernon. It has both felt-lined corners for candlesticks and oval depressions, called "fish ponds", where small mother-of-pearl "loo" counters, carved in the form of fishes, were kept.

The chairs here are known as "Chippendale," after the

styles of the great English cabinetmaker whose book of furniture designs, which appeared in this country about 1760, is still found in museums and book collections. The chief new characteristic of these chairs is the bow-shaped shoulder and pierced splat, plate XI. The legs are cabriole finished with ball-and-claw feet.[1] The rococo in the furniture here is reproduced in the painted decoration on the walls. A large marble-topped table, fig. 92, against the west wall shows the fuller development of this Chippendale style with the Chinese influence which came in a bit later. The skirt is elaborately carved, the legs slender and the ball-and-claw feet rather too heavy for the legs. The gilt Chippendale mirror over the fireplace has been an ornament in this room for many years, perhaps since the room was first built. Very elaborate in design and carving, it is an example of the shelf-less mantel mirror, of which there were many in the latter part of the eighteenth century.

The painted paneling is of Virginia pine, the marbleized effect being common in the early part of the eighteenth century in England. A decided French influence is seen in the garlands, flowers, urns and decorations, which are extraordinarily well done. The cruder landscapes appear to be the work of some sign or sedan-chair painter, who may have strolled in at an opportune moment. Such painters wandered around looking for work and occasionally an advertisement appeared:

"PAINTING performed by ISAAC WESTON, in the neatest Manner, viz. Coach, Chaise, Chair, or any kind of

[1]These chairs were made in Philadelphia.

Landscape Painting;—also Lettering and Gilding. He will take the utmost care to satisfy all those who will favour him with their commands; and is to be spoke with at THOMAS WILLIAMS' in Second Street between Market and Chestnut streets." (1768.) It is also possible that one of the ladies, Mrs. Fitzhugh or her daughters, Sarah and Barbara, did the painting of this room.

Colonial women were never idle. When the daily tasks were done they employed themselves in beautifying their homes. Often they made needlework covers for the chairs, similar to those in this room. These particular chair covers, however, were made in England in the eighteenth century, but are of the same kind of work made by our women. Unfortunately the ravages of time have left very few American examples. An idea of the occupations of the women of the wealthy class throughout the colonial era is gained from the following advertisement, which appeared in 1731:

"Martha Gazley late from Great Britain, now in the City of New York, Makes and Teacheth the following Curious Works, viz. Artificial Fruit and Flowers, and other Wax-works, Nuns-work, Philligree and Pencil Work upon Muslin, all sorts of Needle Work, a Raising of Paste, as also to Paint upon Glass and Transparent Sconces, with other works. If any young Gentlewomen or others are inclined to learn any or all of the above mentioned curious works, they may be carefully taught and instructed in the same."

Girls were taught mostly at home by American or foreign tutors. They married at an early age and never dreamt of higher education. John Fitzhugh's own mother was educated in England. William Fitzhugh married her when she

Fig. 91. A remarkable PHILADELPHIA *mahogany* CARD-TABLE *of the second quarter of the eighteenth century with very unusual* TRIPLE-TURRETED FRONT CORNERS

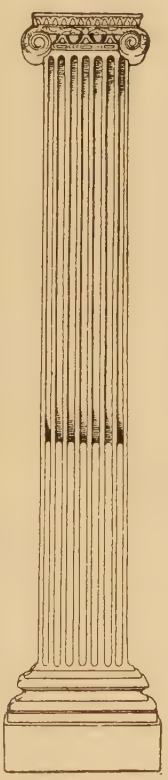
Fig. 92. A MARBLE-TOP PIER-TABLE *with ornately carved sides and skirt, made in* PHILADELPHIA *in the third quarter of the eighteenth century*

Fig. 93. A walnut DESK *of the second quarter of the eighteenth century, with large* STAR *inlaid on front of lid. Its finely proportioned* CABRIOLE LEGS, *terminating in* BALL-*and-*CLAW FEET, *give it unusual distinction*

was eleven years of age and sent her abroad to be educated. Whether this arrangement was satisfactory or not we can only surmise. When she returned she kept house for her husband and raised five sons, John being the third. Generally boys were instructed at home until they were sixteen or seventeen years old, when they were sent to an American college, or preferably back to England, to complete their education.

The architectural details of this room are not so apparent as in the other room on this floor because of the dark painted decoration, but they are equally interesting. Here the antique form of the Ionic capital was used, with the volutes extending parallel to the walls instead of obliquely as they did in the Adam Period represented on the floor below. The columns, resting on a rather heavy base, are reeded halfway up. The heavy modillions and dentils in the cornice, like those in the ballroom, are characteristic of the period. Shell cupboards with wooden doors flank the window at the far end of the room. Perhaps these were filled with some of the plate mentioned by William Fitzhugh in a letter to London in 1698 and left by the father to John. William wrote:

"I esteem it well politic as reputable to furnish myself with a handsome cupboard of plate, which gives myself the present use and credit, is a sure friend at a dead lift without much loss, or is a certain portion for a child after my dicease."



Reeded Ionic pilaster

Between the windows on the north wall stands a William and Mary desk, fig. 93, of walnut with a large star inlaid in two colors of wood on its slant top. The style and workmanship place it among the desks inventoried so often in New England in the eighteenth century.

Red brocatelle, such as drapes the windows and covers a wing-chair in this room, was only one of forty varieties of the fine textiles advertised in colonial newspapers. Fine weaving is no modern invention. Another bright note of color is added to this rather somber room by the orange Sienna marble facing around the fireplace opening, fig. 94. This marble, along with white, gray and various other marbles, was imported from Italy.

In the fireplace, to protect the bricks from the intense heat of constant fires and thus prolong their life, there must have stood at some time an old iron fireback. John Fitzhugh undoubtedly obtained his firebacks from the Marlboro Iron Works in Virginia, owned and run by Thomas Zane. Certainly many Virginia planters procured their iron supplies from this source, as many pieces are still extant. In the fireplace of the dining-room at Mount Vernon stands a fireback that was rescued from the Fairfax estate, Belvoir, when it was burned in 1783. It bears the Fairfax coat-of-arms and the name "Zane." Another fireback, in the room where Washington died, reproduces the flying griffin from Washington's coat-of-arms.

The Marmion room, like all colonial drawing-rooms, is equipped for serving tea; that is to say it has two tea-tables. One is large and beautifully carved in mahogany. It is a tip-top with a pie-crust edge and ball-and-claw feet,

Fig. 94. Awaiting guests at MARMION

Fig. 95. A leather-covered EASY *or* "FRENCH CHAIR" *of the middle of the eighteenth century*

in keeping with the other Chippendale furniture. The other table is walnut. It has only a moulded edge and snake feet, but great beauty of line and proportion. Near the large table is an iron and brass candlestand. The three-legged stand and rod are iron, while the candle holders and drip-pans are brass. Another interesting bit of brass-work is found in the great lock and plate on the door. A key to fit this lock would scarcely find room on a key-ring, or in a pocket, for that matter.

John Fitzhugh's guests could not but have left Marmion with a feeling of composure and warmth. The effect of this room, though gained by elaborate carving and over-decorative painting, is restful and entirely livable, owing to the low color key and beauty of every piece of furniture in it. Its color does away forever with the erroneous idea that colonial interiors were always painted a snowy white.

XII

The Philadelphia Room

UNLIKE old New York, much of old Philadelphia still remains. What is now a part of the business section near the waterfront was known, in the third quarter of the eighteenth century, as "Powel's Hill." It was the most desirable residential part of the city, where great and near-great came and went and lived. General and Lady Washington, Benjamin Franklin and his daughter Mrs. Bache, John Adams, Lord Howe, Robert Morris, Samuel Powel, and many others whose names appear in every elementary history book, were familiar with this part of the city.

The inhabitants of Philadelphia were divided into three distinct classes—the "worldly folk," one of whom owned the room illustrated; the common people, among whom we find the famous cabinetmakers; and the Quakers, founders of the city, whose quaint habits and religious customs are very well known. It was the "worldly folk" who patronized the cabinetmakers and made possible the manufacture of highboys, lowboys, beautifully carved chairs, tables, mirrors, clocks and beds, for which these craftsmen were noted. Except for the silver, the other fine appointments of their houses were imported from England, the Continent, and China.

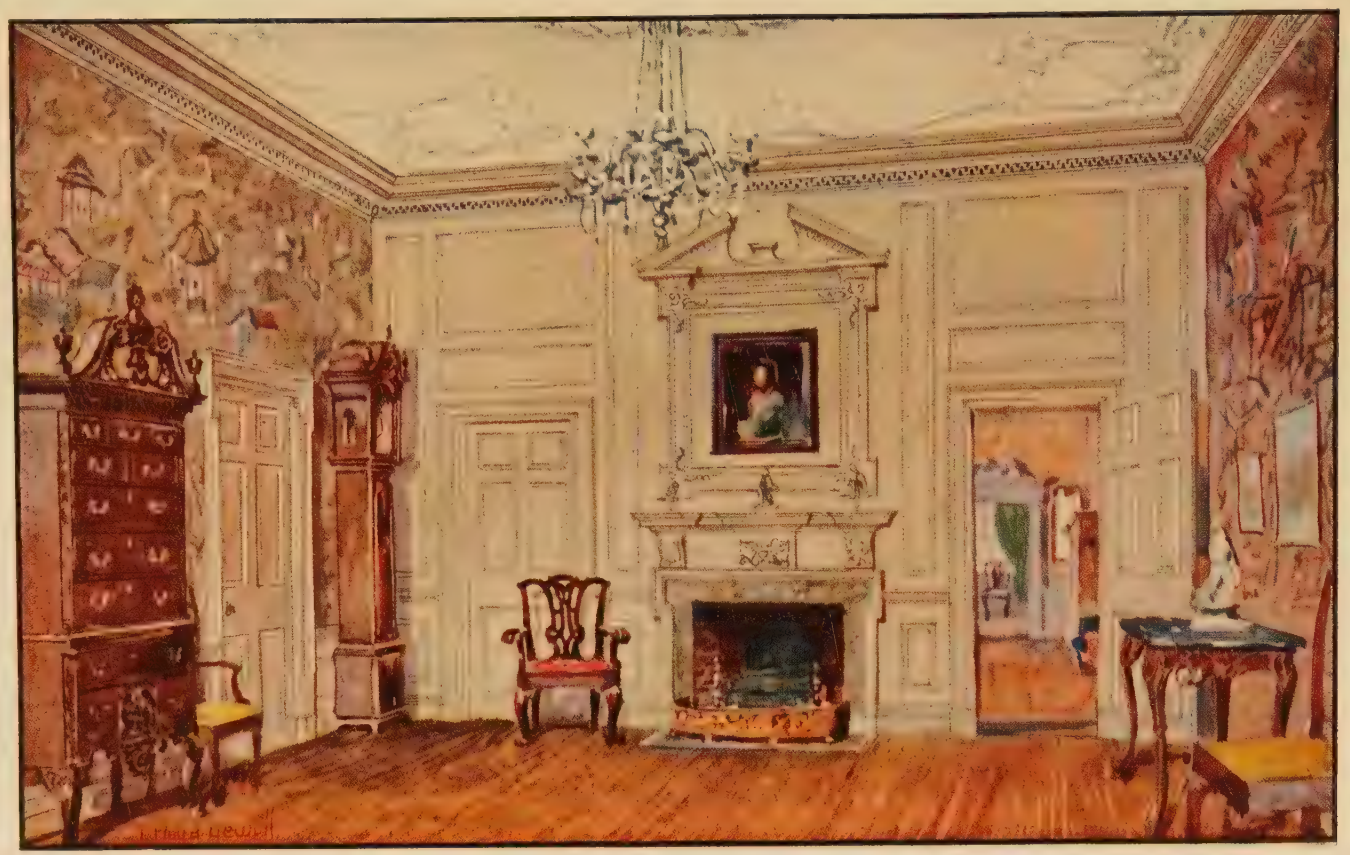


Plate XII. A Room *from a* House *in* Philadelphia, *built in 1768, where* Benjamin Franklin's Daughter *danced with* Washington *during his residence there after the* Evacuation *of* Philadelphia *by the* British. *The* Furniture *is the work of cabinetmakers of the same city. A* Chinese Painted Paper *covers the walls*

The cabinetmakers found ample opportunity to prove their skill, and found a ready sale for even the most elaborate pieces. The elaborately engraved billhead illustrated in fig. 198 is that of a Philadelphia cabinetmaker and tells the whole story in itself.

The Quakers, under the able supervision of William Penn, showed extraordinary sagacity in the building of their city, as Philadelphia became far more important than New York and the natural place for the convening of the First Continental Congress.

The American-born aristocrat usually considered his education incomplete until he had visited the mother country, where he usually acquired a taste for the newest and most fashionable furniture and the idea of establishing a beautiful house at home. Many parents sent their children abroad to be educated with this very intention. Hence Samuel Powel, the owner of this room, after his graduation from the College of Philadelphia, spent several years in England and traveled on the Continent. Finally he returned to America and proceeded, to the best of his ability, to decorate and furnish his house at 244 South Third Street according to what he had learned abroad. He had purchased the house from Charles Steadman in 1769, the year after it was built, and furnished it mostly with American —probably Philadelphia—furniture. He evidently wrote home as to the advisability of bringing with him furniture from England of a quality fitting for his proposed new mansion. From this course he was probably dissuaded by his uncle, Samuel Morris, who wrote him on May 18, 1765:

"Household goods may be had as cheap and as well made

from English patterns. In the humour people are in here, a man is in danger of becoming invidiously distinguished, who buys anything in England which our Tradesmen can furnish. I have heard the joiners here object this against Dr. Morgan & others who brought their furniture with them." This is convincing contemporary testimony as to the intense local feeling against English wares as a result of the Stamp Tax, as well as a tribute to the superb handiwork of the Philadelphia cabinetmakers with which the room is now furnished.

The Powel house, of red brick, three stories high and rather shallow, is still standing. Its fine old Philadelphia doorway is reached from the street by three steps. Like a hundred other old Philadelphia houses, it is not pretentious from the outside, but typical of the comfort and substantiality of the aristocracy of the last half of the eighteenth century, when the glory of Philadelphia was at its height. Behind the house were the Powel gardens, which were famous throughout the city for "their wealth of rare shrubbery and trees, among the latter being lemon, orange and citron trees." The grounds were beautifully laid out and adorned with costly statuary, possibly acquired during Powel's travels in Italy.

Of the important people who knew this part of the city, many were entertained at the Powel house. The most famous guest was George Washington, who knew the place intimately, having made it his headquarters after the evacuation of Philadelphia by Lord Howe. He became very fond of the owner and his wife and his diary is full of references to them. He "dined and had tea with Mrs. Powel,"

"rode out with Mr. Powel," and even danced at the Powels' with Mrs. Bache, as that good lady wrote her father, Benjamin Franklin:

"I have lately been several times invited abroad with General and Mrs. Washington. He always inquires after you in the most affectionate manner and speaks of you highly. We danced at Mrs. Powel's on your birthday [Jan. 6, 1706 O. S.] or night I should say, in company together, and he told me it was the anniversary of his marriage [Jan 6, 1759, O. S.]. It was just twenty years that night [Jan. 6, 1779]."

While awaiting the opening of the Continental Congress John Adams visited the Powel house as well as the Cadwallader house, which stands in Philadelphia to-day and from whence the handsome carved pier-table[1] in this room was procured. In his diary, under date of September 1, 1774, he says: "We three visited a Mr. Cadwallader, a gentleman of large fortune, a grand and elegant house and furniture. We then visited Mr. Powel, another splendid seat."

During the British occupancy of Philadelphia the Earl of Carlisle lived at the Powels'; and so the list could be extended indefinitely. The popularity of the Powel house as military headquarters and the number of times it is mentioned in the old records speak well for its comfort and the hospitality of Mr. and Mrs. Powel.

A Chinese painted wall-paper, fig. 96, with a tan background made darker by age, but covered with red-roofed pagodas, blossoming trees, Chinese mountains and mandarins, lines the three unpaneled walls. Although much of this

[1]This table is described on page 124.

kind of paper was imported, very few complete sets remain to us to-day and we find proof of their existence chiefly in letters and advertisements. One set that Robert Morris, great financier of the Revolution and cousin of the owner of this room, ordered for his house (*c.* 1770) illustrated the pottery making industry in China, from the washing and beating of the clay to the shaping and decorating of the finished pieces. This paper was never used by Robert Morris but now hangs in all its brilliance on the walls of a noteworthy home in New England. The Oriental trade had long flourished and influenced designing of other wall-papers, pottery, furniture and even women's dresses. The story is told of the French Court that cottons, painted and printed after the manner of the Oriental and painted calicoes, became so popular among the ladies of the Court that the silk and velvet manufacturers were in despair. The King was finally forced to issue an edict that cotton dresses must be lined with either velvet or silk. In corroboration of this tale, among the relics of eighteenth century clothes there are beautiful sleeves of painted cotton lined with the finest velvet, and "Pompadour" patterns on cotton "petticoats", as the skirts were called, lined with striped silks. "After the Chinese taste" came to designate a very definite style and is used to describe one of the rooms at Gunston Hall, owned by George Mason, close friend and adviser of Washington. Chinese things have always fitted into American settings and have been imported steadily to this country for two centuries.

Note must be taken of the woodwork on the fireplace wall, as it is characteristic of Philadelphia houses of the

Fig. 96. A panel of the highly colored CHINESE *painted* WALL-PAPER *which covers three walls of the* PHILADELPHIA *room*

last half of the eighteenth century. Many other examples of the same kind of treatment may be seen in some of the old houses still standing in Fairmount Park. The carving on the overmantel resembles the work of the cabinetmaker more than that of the carpenter, for it is very like the ornamentation on the highboys, lowboys and secretaries made in the same city. The paneling and cornice are simple and refined. An amusing touch is added by the tiny rosettes or ears at the top of the closet door, where the jutting of the outside of the door frame seems to have puzzled the builder, when he reached the inside edge, until he invented this ingenious device to overcome the difficulty. Philadelphia builders often incorporated this design into their doors at top and bottom.

A peculiar sunflower design on stairways and highboys has come to be known as a Philadelphia characteristic.

The ceiling is a plaster cast of the one in the adjoining room in the same house. The rococo design consists of wreaths and loops of flowers with musical instruments added at intervals. Many other ornamented ceilings may be seen in the Chase house at Annapolis, Kenmore at Fredericksburg, and at Mount Vernon,[1] as well as in Philadelphia. This type of ceiling was quite usual but was often made of papier-maché instead of plaster. In 1768 the *Pennsylvania Chronicle* advertised:

"To be sold by PLUNKET FLEESON, Upholsterer, at the corner of Fourth-street, in Chestnut-street, AMERICAN PAPER HANGINGS, Manufactured in Philadelphia, of all kinds and

[1]Washington's interest in farming is shown by his having in one of his ceilings reliefs of agricultural implements instead of the usual musical instruments.

colours, not Inferior to those generally imported, and as low in price. Also PAPER MACHE or raised paper mouldings for hangings, in imitation of carving, either coloured or gilt. And as there is a considerable duty imposed on paper hangings imported here, it cannot be doubted, but that everyone among us, who wishes prosperity to America, will give preference to our own manufacture, especially on the above proposition, *of equally good and cheap.*"

Fine furniture was as much a requirement in a gentleman's house in Samuel Powel's day as it is to-day. He probably patronized the best cabinetmakers the city afforded, and certainly had great opportunity for success in his furnishings. The furniture in this room is also all of Philadelphia workmanship. Finest of all is the marble-topped pier-table, fig. 97, which seems either to have been inspired by French furniture or to be the product of a French craftsman working in Philadelphia. On the center of the elaborately carved skirt is a reclining child, with a bird in one hand and a dog at its feet. The legs of the table are delicate and end in a peculiar scrolled foot with a flat cushion beneath the scroll.

Carved scroll foot with cushion

Across the room is a typical Philadelphia highboy, fig. 98, surmounted with an interrupted pediment, on the volutes of which are small crescent-shaped incisions like those appearing on the shoulders of some of the Philadelphia Chippendale chairs. In the middle of the pediment, on a pedestal, is the well-carved head of a woman. The ornaments for the highboys varied considerably, as may be seen in the variety in

Fig. 97. A remarkable MARBLE-TOP *mahogany* PIER-TABLE *made in* PHILADELPHIA *just prior to the* REVOLUTION. *A very decided* FRENCH INFLUENCE *is apparent in the carvings and design*

Fig. 98. An elaborate HIGHBOY *of the third quarter of the eighteenth century, showing the typical* PHILADELPHIA *half ball and tightly gripping* CLAW FOOT *peculiar to the* CHAIRS *and* TABLES *made in that city*

the main gallery already described. Under the pediment there is a band of fretwork which is repeated lower down on a smaller scale. All the twelve drawers, large and small, are plain, except the large square one at the bottom, which is elaborately decorated with applied leaves and a bird on a nest, while another bird, whose head is now missing, perches on a bough near by.

The tea-tables are very similar to those shown in the other rooms of this floor. The rectangular one, upon which the silver is displayed, differs from those in the Almodington room chiefly in its feet, which are ball-and-claw instead of slippered or Dutch. The pie-crust table is very like the one in the room from Marmion. The small tip-top table in the corner was convenient for a candlestick, books or tea for two. Only chairs in the style of Chippendale are used here, fig. 99. There are four alike except for minor details, with circular openings in their backs, fig. 100. There is also a ladder-back, fig. 102, in red walnut with moulded legs. The clock, which is marked, "Jno Wood—Philadelphia," is in keeping with the rest of the furniture. The dial is of etched brass with decorated corners of the same metal. The carved shell on the walnut case is the same motive found on the knees of Philadelphia highboys, lowboys and chairs, and a motive much used in other furniture and the pottery of the period. Three torches which decorate the top were a favorite ornament for tops of highboys, secretaries and clocks made in Philadelphia and elsewhere.

The tan satin with its pink, yellow, and white flowers, which covers the immense Chippendale sofa, fig. 103, with its straight moulded legs, could have been used as well for

dress goods. The unusual size of this sofa does not seem strange when we picture the ladies' costumes of the period, with their voluminous skirts and flounces and their manner of spreading them out to display the beauty of the material. That this beauty of textures and especially of the luster of satins was thoroughly appreciated by one man is illustrated in the paintings of John Singleton Copley, one of which hangs in the overmantel. It is Mrs. John Bacon who looks serenely down upon this room and seems to approve. Copley was very uneven in his work, and though an occasional figure is painted as though it were carved from wood, in this portrait he has a real claim to fame.

The artist was born in Boston in 1737, and grew up under the tutelage of his step-father, Peter Pelham, already mentioned in an earlier chapter. He painted in this country until 1774, when he settled down with his family in England and worked there until his death in 1815. He was a prolific artist and attained an ability at painting lights and shadows of lustrous materials that was equalled by no other early American painter.

Hung between the two windows and over the sofa is a fine old walnut mirror with an outer egg-and-dart moulding, fig. 104. It has not only the broken pediment common to the Philadelphia highboys, but also a cartouche in the center of this pediment similar to, though much cruder than, the one on the highboy in the gallery. The volutes are decorated with rosettes with leaves pendant from their centers. These, as well as the cartouche, the carving around the inner mouldings and the carved shell on the lower portion, are gilded.

The yellow damask curtains are concrete proof of the love of fine materials that we find evident in newspaper advertisements, diaries, accounts of events, etc. These are made and hung according to the directions given by Governor Franklin[1] of New Jersey in 1763 for his dining-room curtains. He desired: "Yellow silk and worsted Damask to suit some yellow Damask chairs and furniture I have in my dining room. The curtains to be three yards and ¼ long and four breadths in each curtain to be hung festoon fashion." The chairs here are upholstered in plum colored and yellow damask; one is in tan figured satin. Mention of these materials can be found in contemporary newspapers and diaries, and by the weave and design those shown here are known to have been made in the eighteenth century.

One of the rooms in Samuel Powel's home might well have been hung with fine Italian pictures acquired during his trip abroad, and of similar character to those mentioned in a letter written by Copley in 1771 in describing a visit to the mansion of Chief Justice Allen, then a resident of Philadelphia. He wrote:

"I have seen several fine Pictures with which you would have been Charmed had you been with us at Mr. Allen's (to Whom General Gage was so obligeing as to give me a letter) We saw a fine Coppy of the Titiano Venus, and Holy Family at whole Length as large as life from Coregio, and four other small half Lengths of Single figures as large as life, one a St. Cecelia, an Herodias with John Baptists head, Venus lamenting over the Body of Adonus and I think a Niobe, I cannot be certain. The Venus and Holy Family I

[1]Son of Benjamin Franklin, and brother of Mrs. Bache.

will give some account of, the others I will leave till I can give it you by word of mouth. The Venus is fine in Colouring, I think beyond any Picture I have seen. and the Joints of the Knees, Elbows, etc. very Read, and no Gray tints anywhere to be found. the hair remarkably Yellow and think the face much inferior to any other part of the figure in releiff and Colouring. there is no minuteness in the finishing; everything is bold and easey; but I must observe had I Performed that Picture I should have been happrehensive the figures in the Background were too Strong. The Holy Family is not Equil to the Venus in Colouring; it suffers much by the Comparison, tho I do not think it different in that part neither, but might be pronounced fine in Colouring was not the Venus compaired with it. But what delights us in this picture is that universal finishing and harmoniseing of all parts of it. I have made a slight sketch of it which will give you a better Idea of the Disposition when you see it than anything I can say. in the Back and fore Ground every leaf and shrub is finish'd with the utmost exactness. The flesh is very Plump, soft and animated, and is possesed of a pleasing richness beyand what I have seen. in short there is such a flowery luxsuriance in that Picture as I have seen in no other."

It seemed, however, more appropriate to hang here a few of the engravings done from portraits by Sir Joshua Reynolds, by Watson and others of that great group of English engravers whose works were so freely advertised in our colonial papers. The portraits are of men whose deeds warmly entrenched them in the hearts of our people.

The Franklin must have been in evidence everywhere,

Fig. 99. An elaborate PHILADELPHIA-*made* CHAIR *with* SHELL MOTIVE *on shoulder and skirt*

Fig. 100. A PHILADELPHIA CHIPPENDALE CHAIR *with* ELBOWS *and ball-and-claw feet*

Fig. 101. A SIDE CHAIR *like elbow chair but for the* SKIRT *which repeats* CURVE *of* TOP RAIL

Fig. 102. A delicately carved LADDER-BACK CHAIR, *a development of the earlier* SLAT-BACK

Fig. 103. A large SOFA *with straight mahogany moulded legs, of the simplified* CHIPPENDALE *style, covered with an old gay flowered* SATIN

for Philadelphia was proud of its fellow citizen, philosopher, scientist, and statesman, who then resided in London and kept the English newspapers supplied with the American side of the political picture. Between the kindly faces of Lord Shelbourne and Lord Ashburton may be seen Sir Joshua Reynolds' characterization of the rugged features of Colonel Isaac Barré, who was beloved throughout the Colonies for his designation in the House of Commons of the Americans as "Sons of Liberty," thereby supplying a title which was seized upon by all groups here active in defense of their country's rights.

The gorgeously dressed Marquis of Rockingham, leader of the ministry which repealed the Stamp Act, may well have been like one thus feelingly advertised in the *New York Mercury* of July 14, 1766:

"Forgot in a Mistake, in some Gentleman's House in this City Two large Pictures, one of Mr. PITT, the other of the Marquis of Rockingham. Any person who has got them, please to let Mr. Lawrence Sweeney know and it will oblige him."

Edmund Burke was also in the popular eye. His impassioned orations in behalf of the rights of America long kept him an idol in the hearts of our schoolboy orators.

The most important of all these engravings in historical interest and symbolism is the one, fig. 216, entitled, "*Worthy of Liberty, Mr. Pitt scorns to invade the Liberties of other People.*" It was engraved by our own Charles Willson Peale from his own painting, which hangs to-day in the historic capitol at Annapolis.

From the account written by Major André for the *Gentle-*

men's Magazine of London, of the famous ball, the Mischianza, given in 1778 by the British officers in Philadelphia in honor of Sir William Howe, it would seem that cut-glass lustres, even more elaborate than the one hanging here, were quite common in the fine houses. Major André describes that ballroom as lighted with two hundred and forty spermaceti candles, set in twelve hanging glass lustres, which must have been borrowed from houses in the neighborhood. It is more than likely that Samuel Powel's ballroom had furnished one of these.

Colonial parlors and dining-rooms were often made gay with the colored porcelain figures from England. The Chelsea factories, as well as those at Bow and Plymouth in England, were at the height of their finest production. The porcelains in Samuel Powel's room are of the same general order as those which came over to this country in large quantities and were advertised by our pottery importers as: "a great variety of Images for mantle pieces and chests of drawers" (1765); "complete sets of image china" (1767); "Burnt image china" (1770); "the greatest variety of ornamental china sets of figures, pairs and jars" (1770); "a great variety of the neatest ornamental china ever imported consisting of small cups, figures, pairs, setts, groups, beeckers, and jars" (1771). It is more than likely that "burnt images" similar to the four here shown, figs. 105–108, featured the mantelpieces of many colonial parlors in the days prior to the American Revolution. They are ceramic portraits of William Pitt, Earl of Chatham, of Mrs. Catherine Macaulay and of John Wilkes, all popular heroes in America.

Undoubtedly the emblematic group, fig. 107, in white

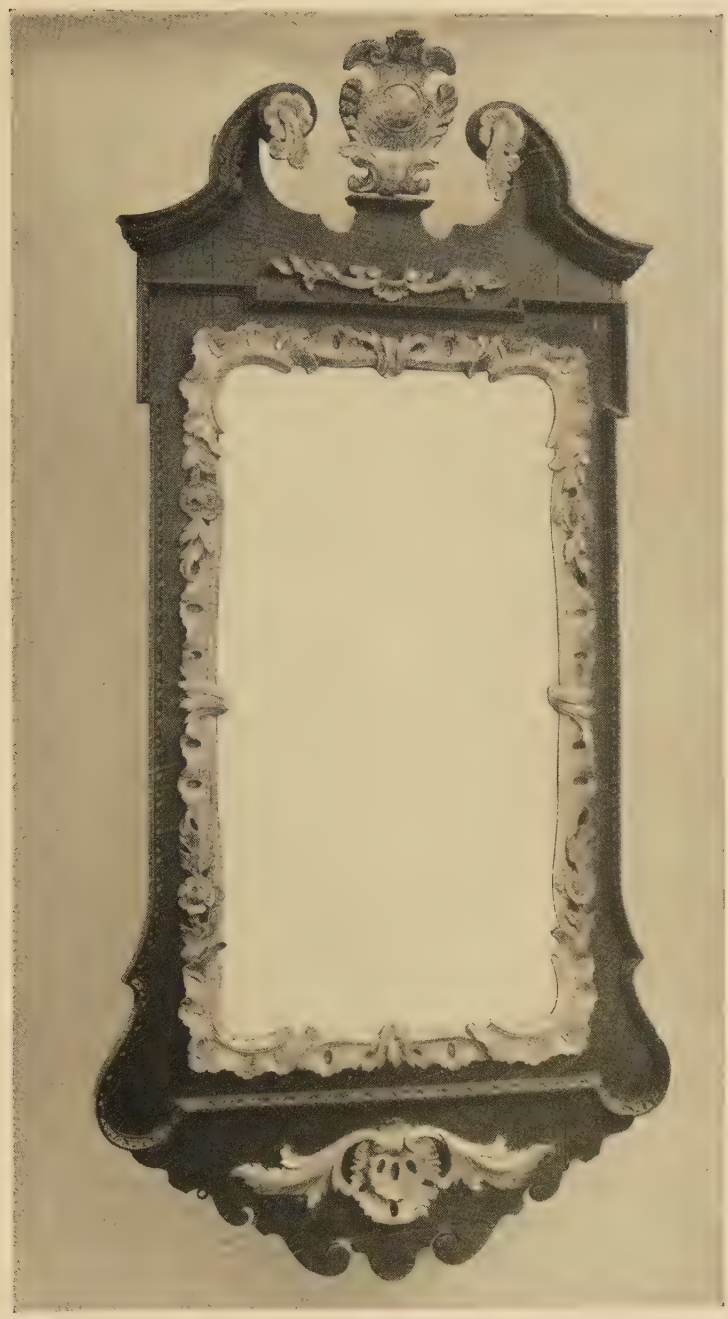


Fig. 104. A large walnut and gilt MIRROR *of the middle of the eighteenth century; a fine example of the* ROCOCO STYLES *which dominated the* FURNITURE, PORCELAINS, *and* ARCHITECTURE *of the period*

Fig. 105. JOHN WILKES

Fig. 106. MRS. CATHARINE MACAULAY

Fig. 107. WILLIAM PITT *receiving the* GRATITUDE *of* AMERICA

Fig. 108. WILLIAM PITT *in gold and brilliant* COLORS

CHELSEA PORCELAIN STATUETTES *of the kind which ornamented many colonial* MANTELS

porcelain of "William Pitt Receiving the Gratitude of America," has to Americans a sentimental interest which no other piece of British porcelain can possess. This, as well as the other figure of Pitt, fig. 108, was moulded at the Chelsea factory, almost immediately after the repeal of the Stamp Act, at a time when England was rejoicing at the undoing of legislation which had threatened her commerce with America, when the London newspapers were extolling the virtues of William Pitt and calling on all portions of the kingdom to rejoice in the wisdom and fortitude of the one man whose insistence on the repeal of the Stamp Act had saved the kingdom from civil war and her enemies, and were urging the erection of his statue in the various great cities of the realm. Such was the atmosphere in England which gave inspiration to the maker of this ceramic portrait of William Pitt, Earl of Chatham, in whose honor the Assemblies of New York and South Carolina quickly voted funds for the erection of statues in their capitals, and in whose memory the American ladies residing in England erected a statue in Washington a few years ago. America's gratitude to Pitt, as interpreted by this unknown Chelsea modeler, inevitably recalls the tribute paid by the Rev. Jonathan Mayhew,[1] the Boston patriot, who addressed Pitt from the midst of a rejoicing people: "To you grateful America attributed that she is re-instated in her former Liberties. America calls you over again her father; live long in health, happiness and honor, be it late when you must cease to plead the cause of liberty on earth."

Pitt's services were long remembered. Possibly no other

[1]Portrait hangs in top floor corridor.

monument to Pitt so convincingly calls to mind the place he held and should ever hold in the affection of the American people as the eloquent paragraph in Sir George Trevelyan's American Revolution:

"But at last a man arose whose deeds spoke for him, and the fragments of whose eloquence were passed far and wide from mouth to ear, and did not lose the stamp of their quality in the carrying. With his broad heart, his swift perception, and his capacious intellect, Chatham knew America, and he loved her; and he was known and loved by her in return. He had done more for her than any ruler had done for any country since William the Silent saved and made Holland, and she repaid him with a true loyalty. When the evil day came, it was to Chatham that she looked for the good offices which might avert an appeal to arms. When hostilities had broken out, she fixed on him her hopes of an honorable peace, and when he died—in the very act of confessing her wrongs, though of repudiating and condemning the establishment of that national independence on which her own mind was by that time irrevocably set—she refused to allow that she had anything to forgive him, and mourned him as a father of her people."

In this statuette Pitt is represented gracefully leaning on a pedestal, with an Indian in an adoring attitude at his side. Other American notes are the alligator and the Indian war club at the foot of the pedestal. No enamel colorings, such as are found in the other three, have been used here, thereby allowing a better appreciation of the beautiful glaze.

Another personage in the popular mind of the time was Mrs. Catherine Macaulay (1751–91), of whom a statuette, fig. 106,

is on the mantelpiece. It was to Mrs. Macaulay that some Philadelphia editor in 1769 ascribed the authorship of the "Letters of Junius." She was the remarkable woman whom Lecky distinguishes as "the ablest writer of the new radical school." Her History of England was written from the Whig standpoint in contravention of the Jacobean theories as expounded by Hume. The first volume was published in 1763; its reception was such that each successive volume was competed for by various publishers. Her approval of the stand taken by the Colonies gave her great popularity in America, and the London papers even noted that her books were specifically excepted from the provisions of various "non-importation agreements" in the Colonies, adopted as a protest against the new taxation of 1767. This interesting woman made a visit to America in 1784, ten days of which were spent with the Washington family at Mount Vernon. Here the statuette represents Mrs. Macaulay in a white dress with pale green cape lined with pink. She leans upon her Histories of England, which rest on the top of a pedestal, on the front of which is inscribed this quotation from her pen: "Government a Power delegated for the Happiness of Mankind conducted by Wisdom, Justice and Mercy." Beneath are the words "American Congress," whose immortal words in their Declaration of Independence she had so heartily endorsed. More remarkable still, we find inscribed upon the side of the pedestal among the names of England's greatest defenders of constitutional liberty—Sidney, Milton, Hampden, Locke, Harrington, Ludlow and Marvel—that of our own John Dickinson, who had been characterized in the House of Commons by Isaac Barré in 1768 as "a man

who was not only an ornament to his country but an honor to human nature," and whose political pamphlet in defense of America, The Letters from a Farmer, ran through many editions at home and abroad. The porcelain statuette was made in 1777, in the same year in which Boswell chronicles Dr. Johnson's visit to the Chelsea factory, noting, "The china was beautiful but Dr. Johnson justly observed, it was too dear for he could have vessels of silver as cheap as were made of porcelain."

On the other side of the mantel, in the same pastel colors, is a statuette of John Wilkes, fig. 105, a member of Parliament, who from 1763 to 1770 was a very prominent figure on the English political stage. Wilkes' contest for constitutional government and freedom of the English press, his persecution by the Government and his imprisonment and triumphal reëlection to Parliament, give him his place on a colonial mantel. His outspoken sympathy for America, his correspondence with the Sons of Liberty in Boston, and the stories of the number of gifts showered upon him by the Colonies—including one gift of £1500 from the Assembly in South Carolina—tell further of his popularity here.

His claim that "the interests of America are of essential moment to our parent country, and the common welfare of this great political system," and his brutal treatment by an unfriendly administration, made the name of Wilkes a household word, and his health and fortunes a favorite toast throughout the Colonies. The statuette is more than a portrait. Its historical symbolism was undoubtedly inspired by some such scene of everyday life in London (1769) as that described in the contemporary press by a writer who

noted: "The ladies if possible exceed the men in their marks of respect to Mr. Wilkes; and it is common enough to see them deck their children with garlands composed of laurels and ribbands of blue, while infants just taught to articulate, may be heard in every corner prattling 'Wilkes and Liberty.'"

No engraved portrait of Wilkes so convincingly tells his story. We see him, pen in hand, leaning upon a pedestal upon which rest scrolls labeled "Bill of Rights" and "Magna Charta"; at his feet a "prattling babe" is upholding the liberty cap, so closely associated with Wilkes' defense of the liberty of the people, while the constitutional government he was attempting to defend is represented by a volume entitled, "Locke on Government."

Chelsea statuettes of John Wilkes must have come over here in large numbers, for Wilkes' hold on the affection of our people was second only to that of William Pitt. Several towns were given his name. The Wilkes streets in our oldest cities, and the advertisements in our colonial newspapers of "handkerchiefs stamped with John Wilkes, Esq.," testify to the popular enthusiasm prevailing at the time.

The only brilliantly colored statuette standing on the mantel is one of William Pitt, made from the same mould as the white allegorical figure on the table. Pitt appears in a gaily colored waistcoat and breeches of embroidered satin. A deep blue cape hangs from his shoulders, giving him a strong background. Thus we see the Englishman and consequently his colonial brother in the gay attire of the time.

On a tea-table are a few pieces of the work of the Philadel-

phia silversmiths, which were used in the houses of old Philadelphia. A tankard is by Philip Syng, Jr., whose father was the maker of the beautiful large silver inkstand now in Independence Hall, and which held the ink used in the signing of the Declaration of Independence. He, like Paul Revere, must have been a many-sided craftsman, for he also made the apparatus which Benjamin Franklin used in conducting his famous experiments in electricity. The pair of sauceboats engraved with the Logan arms are believed to have belonged to Sarah, daughter of James Logan, an early Governor of Pennsylvania.[1] Their cabriole legs and curved bodies chime in with the general style of the furniture. They are the work of Francis Richardson who, in 1736, advertised as being "at the corner of Letitia Court and Market Street." The little globular teapot, with its spout of curved lines and rococo ornamentation, is by his son Joseph, the father of Nathaniel and Joseph, who carried on the same trade well into the next century. The other pair of sauceboats and the pair of saltcellars are rather simple in treatment, and are attributed to Thomas Shields.

Much of the early silver of Philadelphia workmanship is excellent in design and adheres rather closely to English models. Fewer silversmiths worked there than in New York and Boston, for Quaker beliefs and practises were not conducive to a lavishness in table settings. It was not until the next era that the Philadelphia workmen developed the characteristic style which differentiates their work from that of other silversmiths.

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[1]The settee in the room from Almodington was taken from the Logan house in Stenton, Pa.

As we look back upon this room we can picture Mrs. Powel serving tea from one of these lovely tables, while General Washington sits at her side admiring the grace of her hands and wrists and making pretty compliments to her. Perhaps the room is full of laughing and talking guests, discussing the questions of the day or the last Assembly—or perhaps they are alone.

XIII

The Alexandria Alcove

"IT WAS in November of the last days that the General [Washington] visited Alexandria upon business, and dined with a few friends at the City Hotel. Gadsby, the most accomplished of hosts, requested the General's orders for dinner, promising that there was good store of canvas-back ducks in the larder. 'Very good, sir,' replied the chief, 'give us some of them, with a chafing-dish, some hominy, and a bottle of good Madeira, and we shall not complain.'

"No sooner was it known in town that the General would stay to dinner, than the cry was for the parade of a new company, called the Independent Blues, commanded by Captain Piercy, an officer of the Revolution; the merchant closed his books, the mechanic laid by his tools, the drum and fife went merrily round, and in the least possible time the Blues had fallen into their ranks, and were in full march for the headquarters.

"Meantime the General had dined, had given his only toast of 'All our Friends,' and finished his last glass of wine, when an officer of the Blues was introduced, who requested, in the name of Captain Piercy, that the Commander-in-Chief would do the Blues the honor to witness a parade of the corps. The General consented, and repaired to the

Plate XIII. An ALCOVE *with* CHIMNEY-BREAST *from* GADSBY'S TAVERN, VIRGINIA. *The newel posts, spindles and gaily painted wall-paper resemble those which were in the house in* BOSTON *long occupied by* JOHN HANCOCK, *first* PRESIDENT *of the* CONTINENTAL CONGRESS

door of the hotel, looking toward the public square, accompanied by Col. Fitzgerald, Dr. Craik, Mr. Keith, Mr. Herbert, and several other gentlemen. The troops went through many evolutions with great spirit, and concluded by firing several volleys. When the parade was ended, the General ordered the author of the Recollections to go to Capt. Piercy and express to him the gratification which he, the General, experienced in the very correct and soldierly evolutions, marchings, and firing of the Independent Blues. Such commendation, from such a source, it may well be supposed, was received with no small delight by the young soldiers, who marched off in fine spirits, and were soon after dismissed. Thus the author of the Recollections had the great honor of bearing the last military order issued in person by the Father of his Country."[1]

This is but one of many associations connected with the tall mantel and overmantel which formed the chimney-breast of the office of Gadsby's splendid tavern at Alexandria, Virginia. The story of the tavern's ballroom has been told in a previous chapter.

The little-changed character of this ancient town, with its buildings of brick nestling on the hill overlooking the Potomac, still makes it easy to picture it as it was in the year 1755, when a fleet of British war vessels and transports, under the command of Captain Keppel[2] were at anchor in the river, and when its streets were being paraded by scarlet-coated soldiers with colors flying, bands playing, and cannon rumbling over the same cobblestones which still pave many

[1]Recollections of Washington. George Washington Parke Custis.

[2]Whose portrait appears on the teapot mentioned on page 76.

of its streets. These were historic days for Alexandria and America, for it was in the Carlyle mansion, which is also still standing, that Washington was offered a staff position by General Braddock. There he first came in contact with the officers of the British regular army, most of whom were never to return from the ill-fated expedition, saved from utter destruction only by the valor of the colonial troops under the command of this twenty-three-year-old Virginia colonel. It was before the fireplace in this very alcove that Washington passed to review the parade of the "Blues."

The chimney-breast, though similar in style to the two in the ballroom, has greater architectural elaboration. Beautifully carved rosettes are found on the scrolls of the pediment; Doric triglyphs ornament the frieze and are complemented by the fluted pilasters on each side of the dignified overmantel. The gray-blue coloring of the woodwork closely follows the color first laid on the mantelpiece which stood in the blue room of the Beekman house, the same house from which the doors in the main gallery were constructed. The original heavy cornice, chair-rail, and baseboard have been reproduced on two sides of the room. Such a mantelpiece and overmantel, though erected in the last decade of the eighteenth century, might well have been made here in the first quarter; thus it is a good illustration of how styles hung on here in certain localities long after they had gone out of fashion in most parts of the country.

The balustrade which guards the entrance is made up of the railing and turned and twisted spindles of an old New England stairway. This type of spindle, long considered

Fig. 109. A PANEL *of gorgeously colored English* WALL-PAPER *of the second quarter of the eighteenth century, which covers the walls of the* ALEXANDRIA ALCOVE. *The* DESIGN *was suggested by the* TREE *of* LIFE, *which long dominated the patterns of* ORIENTAL TEXTILES

Fig. 110. A handsome mahogany BLOCK-FRONT SECRETARY DESK; *a good example of an* AMERICAN STYLE *developed by* JOHN GODDARD, *a famous* NEWPORT, RHODE ISLAND, CABINETMAKER *in the third quarter of the eighteenth century*

peculiar to New England, was often found in the minor early eighteenth century houses of Great Britain.

One cannot help being delighted by the old painted and glazed English wall-paper, fig. 109, with its gorgeous Oriental birds painted on separate paper, cut out and pasted to their background of trees, rocks, and flowers, resplendent with the colors of the pottery and textiles of the Far East. Beautiful wall-papers were long used in the Colonies. "Paper for Rooms" was advertised in the *Boston Weekly News Letter* of May 30, 1734, and "Roll Paper for Rooms" in the same news sheet on June 10, 1736. These papers were either of Chinese origin or came from those panels painted in England after conventional Chinese patterns, in glorious Chinese greens, blues and pinks. Proof of the use of such papers in this country, as well as a quaint contemporary description which fits the paper here very well, is found in the following letter written by Thomas Hancock of Boston to Mr. John Rowe, stationer in London, under date of January 23, 1738, at the time when Hancock was building his splendid stone mansion, later lived in by his famous nephew, John Hancock. It was long noted in the Colonies for its gorgeous furnishings, its paintings by Poussin and Van Dyke, and for the lavish hospitality dispensed within its walls. Thomas Hancock wrote:

"Sir, Inclosed you have the Dimensions of a Room for a Shaded Hanging to be Done after the Same Pattorn I have sent per Capt. Tanner who will deliver it to you. It's for my own House & Intreat the favour of you to Get it Done for me, to Come Early in the Spring or as Soon as the nature of the Thing will admitt. The pattorn is all was left of a Room

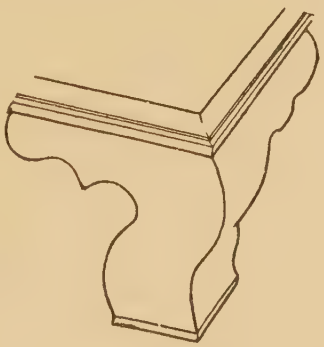
Lately Come over here & it takes much in y^e^ Town & will be the only paper-hanging for Sale here wh. am of Opinion may Answer well. Therefore desire you by all means to Get mine well Done & as Cheap as Possible, & if they can make it more Beautifull by adding more Birds flying here & there, with Some Landskip at the Bottom should Like it well. Let the Ground be the Same Colour of the Pattorn. At the Top & Bottom was a narrow Border of about 2 Inches wide wh. would have to mine. About 3 or 4 Years ago my friend Francis Wilks, Esq^r^.,[1] had a hanging Done in the Same manner but much handsomer Sent over here for M^r^. Saml Waldon of this place, made by one Dunbar in Aldermanbury, where no doubt he or Some of his Successors may be found. In the other parts of these Hangings are Great Variety of Different Sorts of Birds, Peacocks, Macoys, Squirril, Monkys, Fruit & Flowers, etc. But a Greater Variety in the above mentioned of Mr. Waldron's & Should be fond of having mine done by the Same hand if to be mett with. I design if this pleases me to have two Rooms more done for myself. I Think they are handsomeer & Better than Painted hangings Done in Oyle, so I beg your particular Care in procuring this for me, & that the pattorns may be Taken Care off & Return'd with my Goods."

The tall and stately secretary bookcase, fig. 110; a clock, fig. 111; the bureau; and dressing-table, or knee-hole desk, fig. 112, are of the block-front type, a style which we can almost call our own, for the block-front was rarely found on the other side of the water. It was a style which evidently

[1] A London merchant who was agent for Massachusetts in England from 1728 to 1742.

did not appeal there, as it lacked the delicacy of mouldings and the carvings in the manner of Chippendale then so in vogue in England. Possibly its austerity made an appeal in New England to a serious-minded people, full of forebodings not only of the war cloud hovering over their political future, but also of the spiritual doom thundered out from pulpits occupied by adherents of the Calvinism of Jonathan Edwards. At any rate block-front furniture seems to have been peculiar to New England. While it apparently had its vogue only in the Northern Colonies, some of this type of furniture has been found in the West Indies, a natural result of the enormous trade carried on between these islands and the New England coast towns.

The four pieces here are of the Rhode Island type. The secretary bookcase, fig. 110, is known to have been made by John Goddard of Newport; the other three pieces are thoroughly characteristic of his work. Almost every detail in the secretary is individualistic. The hooded and scrolled top, the peculiar urn-shaped finials, the three doors, two of which are hinged, thereby allowing the carrying out of the blocking from top to bottom, the outer doors raised with a shell carving at the top and the center one depressed with a similar shell, all are characteristic of a style which apparently originated with Goddard. This same treatment of the shells is repeated in the blocked lid. The base mouldings and peculiar bracket feet have an individuality not found



Bracket foot

except in the work attributed to Goddard. Many of the same details are to be found on the other three pieces. The knee-hole dressing-table, fig. 112, or desk is of a rare variety and one probably little made, owing to the absolute impossibility of comfort in its use.

The three chairs are thoroughly characteristic of the colonial Chippendale style. Two of them have simple cabriole legs, while the still greater simplicity of the third is accentuated by its unmoulded straight leg. The small tall, or grandmother, clock, with its spandrils of the cherub heads which also featured the tips of many of our colonial tankards, is also of Newport origin. It bears the name of Thomas Claggett, who worked there from 1730 to 1749.

The fire screen, an article long since out of use, was largely ornamental, yet at times a necessity to protect those seated at the fireside from the heat of the roaring fires, the ever-present defense against the cold of winter.

On the dresser is shown a group of silver vessels made by Newport silversmiths. The most interesting of these are an early tankard and three porringers by Samuel Vernon (1683–1737), great-grandson of Mistress Anne Hutchinson and father of the William Vernon, prosperous ship owner, who purchased and lived long in the beautiful Vernon house. This house was erected by Metcalf Bowler in 1758 and still stands to-day on the corner of Mary and Clarke streets, Newport. It is a realistic reminder of the architectural splendor of this colonial capital at a period when it had greater importance than that possessed by New York. Fortunately, much of its old fascination still remains.

The Alexandria alcove brings memories of war and sacri-

Fig. 111. A mahogany TALL CLOCK CASE *with the* SHELL MOTIVE *on its panel developed to perfection by* JOHN GODDARD. *The* FACE *bears the name of* GAWEN BROWN, *a* NEW ENGLAND CLOCK-MAKER

Fig. 112. A mahogany KNEE-HOLE DESK *with the carved* SHELL, BASE MOULDINGS, *and* BRACKET FEET *which identify the work of* JOHN GODDARD

fice, with gaieties and festivity which followed them. It is the last colonial room in the American Wing, for the next period represents the ideals of a young and thriving nation. The ornate and rococo give way to the simplicity and dignity of classic designs. The new age put emphasis on the American note, which is displayed on the floor below in the mirrors, pictures, chairs, tables, secretaries, and, in fact, everywhere that it might be introduced without offending good taste.

XIV

The Gallery of the Early Republic

THE eight long years from the beginning of the Revolution until the Treaty of Peace was signed in 1783 had left the American people economically exhausted. Nevertheless they possessed a firm spirit of confidence in the future, which was speedily realized. The economic recovery came sooner than might have been expected. Trade with the West Indies, which had brought wealth and prosperity to the Colonies in the previous era, the attempted restriction on which was the final cause of the War for Independence, was vigorously resumed. That same spirit of adventure and desire for the improvement of fortunes which had prompted much of the settling of North America, soon made the Stars and Stripes a familiar sight in most of the seaports of the world. The fabulous resources of China, the desire to reach which, by a shorter passage around the Cape of Good Hope, led Columbus to make his eventful voyage, were soon tapped by the Yankee skippers. An enormous commerce developed with all parts of the Far East, which enriched the ship owners, captains, and crews and assisted in bringing quick wealth and prosperity to the country at large.

The inauguration of the first President marked the birth of a new nation. The mutual jealousies which had existed between the various Colonies were largely laid aside. Na-

Plate XIV. A corner of the GALLERY *of the* EARLY REPUBLIC. *The* ARCHED OPENING *and* OVAL COLUMNS *are from a house in* BALTIMORE. *In the blue damask curtains are large classic designs in silver. The sofa is one of* DUNCAN PHYFE'S *masterpieces*

tional thought became dominant. Foreign ideas of government were modified to meet the New World conditions. The pomp and ceremony which always attended government in Europe were frowned upon; and simplicity was the keynote in public and private life. The gorgeous costumes which dominated the fine old portraits by Blackburn and Copley, shown on the floor above, were replaced by the rather simple garments found in paintings made by Stuart, Trumbull, Malbone, St. Mémin, and others whose work is shown on this floor.

Architectural styles in England had undergone a great change during the last quarter of the century. A vogue for the pure classic swept over England, prompted largely by the widespread interest shown in the excavations at Herculaneum and Pompeii. The chief exponent of this new style was a Scotch architect, Robert Adam, who successfully adapted the designs found in the lesser houses of Italy to the newer styles of architecture which are recognized now by his name. Many of these designs soon came to dominate also the decorative motive in the furniture, pottery, and textiles. They are found here and there in many of the furnishings of this floor—in what were made here or were in common use here during the days of the Early Republic. As has been pointed out previously, styles were slow to change in America. The full force of what we call the Adam style did not reach the Colonies immediately. There are traces of it in Annapolis, Charleston, and other places, in houses built before the Revolution. These more nearly approach the quality of the work done in England than that adapted to conditions in the New Republic by our build-

ers in the more northern parts of this country. The elaborately carved marble mantels were importations, as were the moulds for making the elaborate plaster ceilings which decorated these beautiful houses.

Conditions were ripe here in the days of the Early Republic for the widespread introduction of the Adam style. The new government was an experiment based on that of ancient Rome. The United States was embarking on an uncertain sea of politics. The hopes and fears for it stimulated a study of the history, art, and literature of that ancient republic, upon the principles of which the New was founded.

On April 30, 1789, Washington took the oath of office as President of the new United States of America, while standing on the balcony of what was known as the "Federal Edifice." This building stood on Wall Street at the head of Broad Street where the sub-Treasury building now stands.[1] The inauguration was a solemn and momentous occasion, witnessed by a multitude of people, who filled the streets and windows of the dwelling-houses in the vicinity.

It seems strange that, while long descriptions of this scene filled the newspapers of the country, such a memorable occasion gave rise to the making of only one engraving, fig. 113. A copy of this print,[2] which was engraved here by Amos Doolittle from a drawing by Peter Le Cour, now hangs on the walls of the gallery.

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[1]See water-color in Petersburg room.

[2]More extraordinary still is the fact that only four known copies of it exist. The one here belongs to I. N. P. Stokes, distinguished author and eminent collector, through whose courtesy it is reproduced, along with the Revere view of Boston and other engravings.

The "Federal Edifice" demonstrates how our men took the Adam style and adapted it to American conditions. When Congress resolved in 1784 to hold its future meetings in New York, the Common Council offered the use of the public buildings. In 1787 the framers of the Constitution selected New York to be the first capital of the new United States of America. Local pride demanded that an appropriate building be prepared for the new government, but time would not allow the construction of a new hall, as building was a slow operation in those days. The Major Pierre L'Enfant who drew the plan for the City of Washington, and who had furnished the design for the parchment certificate for the Order of the Cincinnati, a copy of which hangs in the Haverhill bedroom, was given charge of the remodeling of City Hall.[1] A glance at the print, fig. 113, will show how L'Enfant adapted the Adam style to make it appropriate.

Detailed accounts of the new building appeared in both newspapers and magazines, thereby informing the people of the wonders of the first home of their new government. From one of these which appeared in both the *Columbian* and *Massachusetts* magazines for 1789, accompanied by a large engraving, the citizens of the New Republic read:

"The basement story is Tuscan, and is pierced with seven openings; four massy pillars in the center support four doric columns and a pediment. The freeze is ingeniously divided to admit thirteen stars in the metopes; these, with the Amer-

[1]This venerable building had been completed 83 years earlier, taking five years to build. An extra story was added to the original structure in 1763.

ican Eagle and other insignia in the pediment, and the tablets over the windows, filled with the thirteen arrows and the olive branch united, mark it as a building set apart for national purposes."

The new national note was also thus commented on in the same descriptions of L'Enfant's adaptation of the Adam style to some of the decorations of the interior:

"The *Senate Chamber* is decorated with pilasters, &c., which are not of any regular order; the proportions are light and graceful; the capitals are of a fanciful kind, the invention of Major L'Enfant, the architect; he has appropriated them to this building, for amidst their foliage appears a star and rays, and a piece of drapery below suspends a small medallion with U. S. in a cypher. The idea is new and the effect pleasing; and although they cannot be said to be of any ancient order, we must allow that they have an appearance of magnificence. The ceiling is plain, with only a sun and thirteen stars in the center. The marble which is used in the chimnies is American, and for beauty of shades and polish is equal to any of its kind in Europe."

The classical note from ancient Rome known as the Adam style, as interpreted by our American builders, dominates the character of the first floor gallery and surrounding rooms of the American Wing, and gives it the distinction for which our American architecture of the period is noted. The delicacy of detail and slender architectural proportions here shown are its characteristics.

The framing of the gallery is made up largely of woodwork from the hallway of a house at 915 East Pratt Street, Baltimore, which also supplied the woodwork in the dining-room

Fig. 113. A very rare ENGRAVING *of the* "FEDERAL EDIFICE" *at New York which pictures the* INAUGURATION *of the* FIRST PRESIDENT *of the* UNITED STATES

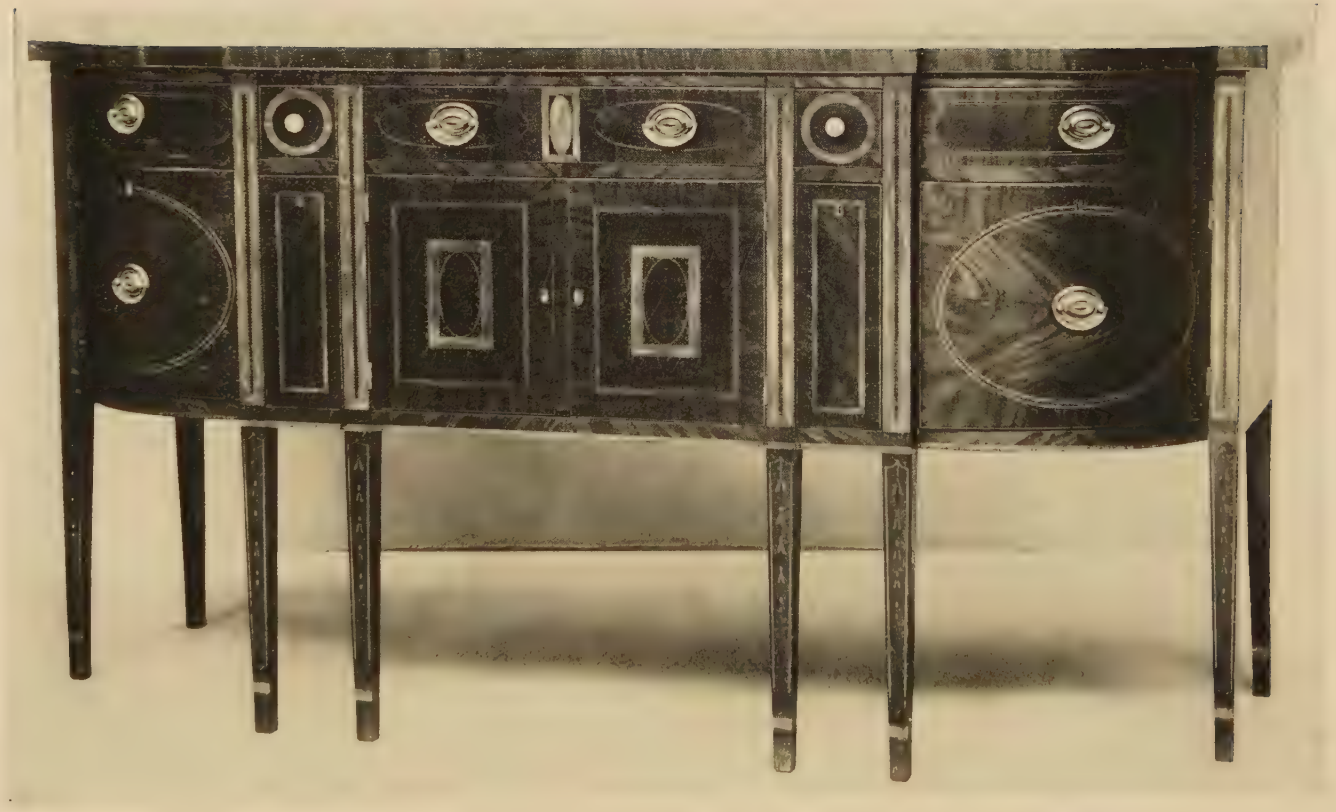

Fig. 114. An elaborately inlaid SHERATON SIDEBOARD CELLARETTE *of the* EARLY REPUBLIC. *In all probability the work of a* VIRGINIA *cabinetmaker*

leading from the gallery. The three arched openings are of carved wood. One has leaded glass in the over-door and side panels. This is simple in design and typical of the refinement found in the leaded glass used at the time in many American houses. A very unusual feature of the elliptical arch, under which the stairway descends, are the slender reeded elliptical columns erected in front of pilasters with sunken reeding—a fancy of the architect which adds an extreme daintiness to the structure. The simpler doorways are copied from the door frames in the adjoining dining-room. The distinctive touch of all the work of this unknown Baltimore architect is his use of delicate reeding on colonnades, arches, and pilasters, and lack of the quantities of ornamental detail found in some of the more elaborate houses of this age. He apparently evolved a style of his own. The cornice, with its elaborate leaf band of the more conventional Adam type, is a casting of one in the Octagon House, a famous house in Washington, D. C., originally the beautiful and unique home of Colonel John Tayloe. Work on it was started in 1798 and completed two years later. The house, which takes its name from its shape, has extraordinary individuality and is one of the few survivors at the national capital of the same period as the White House, in close proximity to which it stands. The cornice has the added interest of being a copy of one taken from the house of a long-time and intimate friend of Washington's, who was closely associated with its building. It was the first President's influence which caused the erection of the Octagon House at the national capital instead of at Philadelphia as originally proposed. The intimacy between the owner

and Washington, coupled with the President's well-known interest in all things architectural, make it more than probable that Washington was frequently consulted about the details in the elaborate series of preliminary drawings made for it by Dr. William Thornton, the architect of the Capitol.

The chair-rail and baseboard, with its painted black lower moulding, are reproductions of those still in Homewood, now the faculty house of Johns Hopkins University, a beautiful country home built in 1809 by Charles Carroll of Baltimore, probably with the assistance of the same architect or builder who did the house at 915 East Pratt Street in Baltimore. The pattern for the marble flooring follows closely that used in the rotunda of the City Hall at New York, that beautiful monument to the skill and taste of the architects and builders of the Early Republic.

The furniture of this gallery is of a period when our cabinetmakers as a whole had become more sophisticated. Their mahogany furniture of the styles of Hepplewhite and Sheraton bears comparison with the best simple English work in these styles. Apparently no attempt was made here to emulate the more elaborately carved and painted furniture made for the great English houses during the Adam vogue. The work of our cabinetmakers compared favorably with that of the English. In "The Report of the Secretary of the Treasury of the United States on the Subject of Manufactures, Presented to the House of Representatives Dec. 5, 1791," Alexander Hamilton, first Secretary of the Treasury and father of the policy of protection, gave as his opinion that: "cabinet-wares are generally made little, if at all in-

ferior to those of Europe. Their extent is such as to have admitted of considerable exportation. An exemption from duty of the several kinds of wood[1] ordinarily used in these manufactures seems to be all that is requisite by way of encouragement. It is recommended by the consideration of a similar policy being pursued in other countries and by the expediency of giving equal advantages to our own workmen in wood."

Most of our American Hepplewhite and Sheraton chairs, while following somewhat closely the shapes of their English models, have variations in their details which differentiate them from their English prototypes. The American chair-backs as a rule were sturdier than those made in England, where strength in construction was considered of lesser importance, the fashionable men and women of the period being literally so tightly strapped in by a form of corset, with a board extending down their backs, that a bolt-upright position was obligatory. The abolition of this form of fashionable torture caused patterns in chair-rails to change and also accounts for the extreme rarity of sets of fine Hepplewhite and Sheraton chairs. Those which have survived had as a rule been either relegated to the attic or to furnish some parlor, the sacred doors of which were opened only when a grand occasion arose, such as a wedding or a funeral; the dining-room or "sitting room" having been long the living-room of the family.

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[1]For fine cabinetwork many woods were imported. In the Journeymen and Chair Makers' New York Book of Prices (1796) we find extra prices are charged for work (except in banding) in which were used "Sattin or Manillia wood . . . Sasico or Havannah . . . King, tulip, rose, purple, snake, Zebra, Alexandria, Panella, yew, maple &c."

Of course, there was some furniture imported. Henry Wansey[1] noted among his observations on the United States, in 1794:

"I dined this day with Mr. Bingham (in Philadelphia), to whom I had a letter of introduction. I found a magnificent house and gardens in the best English style, with elegant and even superb furniture. The chairs of the drawing-room were from Seddon's in London, of the newest taste, the back in the form of a lyre, with festoons of crimson and yellow silk. The curtains of the room a festoon of the same. The carpet one of Moore's most expensive patterns. The room was papered in the French taste after the style of the Vatican at Rome."

However, the old prejudice against English-made furniture evidently long existed, as Mr. Wansey, in his advices to his fellow countrymen in regard to settling in America, thus cautioned against the bringing over of fine furniture: "I was told the air at New York is so dry as to crack mahogany furniture brought from England unless the wood was seasoned there first."

The sideboards, or "cellarette side-boards," fig. 114, as they were then known, differ but little from those made in England. The fact, however, that their mahogany veneering is laid on American pine, and their history known, assures their being American-made. This is substantiated by certain small details in the inlay not used by the English cabinetmaker.

We did have one cabinetmaker here—Duncan Phyfe—who created a style of his own. Possibly he may have

[1]See Alexandria ballroom, page 99.

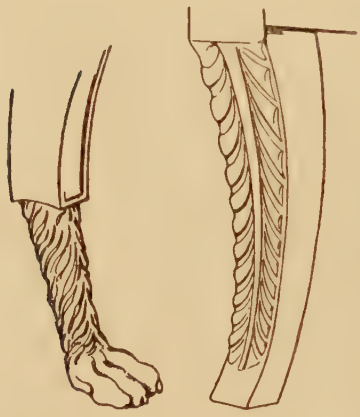
Figs. 115-118. Four mahogany CHAIRS *made by* DUNCAN PHYFE *of* NEW YORK. *These show* PHYFE'S *interpretation of* DIRECTOIRE *designs through the use of* DOG'S-PAW FEET *and* ACANTHUS-LEAF *carvings on* LEGS *and* LYRE. *The* ARMCHAIR *has a beautifully veneered* SPLAT

Fig. 119. A graceful mahogany CARD-TABLE *by* DUNCAN PHYFE. *The* CLOVER-LEAF TOP, *the* DROPS *on the skirt, and the fine* ACANTHUS-LEAF *carving on the* PEDESTAL *could have come only from the shop of this master craftsman*

Fig. 120. A mahogany DROP-LEAF TABLE. *On its* PEDESTAL *and four* LEGS *are the peculiar* ACANTHUS-LEAF *carvings which feature much of Phyfe's furniture. The* DROPS *on the corners are a survival of the seventeenth century*

served an apprenticeship in Scotland, for he was sixteen years old when his family emigrated to Albany in 1783 or '84, where he first practised his trade. Early in the next decade he came down the river to New York and opened a shop in Broad Street. The excellence of his work attracted the attention of a daughter of John Jacob Astor, the great fur merchant. Probably it was due to her interest that Phyfe's work soon became known to fashionable New York and thereby received the early recognition its delicacy and quality deserve. Phyfe's earliest work closely followed the Sheraton and Hepplewhite styles. It was marked by fine workmanship and great care in the selection of the mahogany used. No cabinetmaker was more appreciative of the color value of his woods than this Scotch-American. He used his veneers in such a subtle way that often a strong light is needed to bring out the delicate play of color and graining for which his work is noted. Phyfe's most distinctive work is that in which certain French influences of the Directory or Early Empire period appear. The lyres, with their whalebone or brass strings, which were used in the backs of chairs and ends of sofas by Phyfe, are far better designed and more delicately carved than those found in the work of his contemporaries. The dog's-paw legs and feet, with their skillfully carved fur, have an individuality not found in the lion's foot, then so greatly in vogue. Phyfe's use of the acanthus leaf, which is always in very low relief, is individualistic yet varied. We find it suggested on the frames of the lyres, and it forms the major decoration on the curved legs of his pedestal tables, figs. 119 and 120. It is also on the urn-shaped members of the pedestals which supported some

of his tables, fig. 120, and was used in a countless variety of other ways. Work such as Phyfe turned out could not be cheap in price. There is still in existence the original bill for a consignment of parlor furniture for a Philadelphia home. One of the lyre-back chairs with dog's-paw legs here exhibited, fig. 117, formed part of a set of twelve in this consignment. From the bill we learn that each chair was priced at $22.00, a sofa $122.00, a "Piere" table $265.00, and a pair of card-tables at $130.00. A costly set of furnishings, when it is remembered that incomes and the scale of living of the average merchant were but a fraction of those of to-day.[1]



Dog's-paw leg Acanthus leg

Phyfe certainly turned out a great amount of furniture. At one time there were over a hundred men in his employ, over whose work he gave the most careful and painstaking supervision. That was the secret of the excellence of workmanship found on all the pieces definitely ascribed to him.

Hanging on the wall near the staircase is a large, carefully rendered old colored architectural drawing of his shop, salesroom and warehouse at Nos. 168–172 Fulton Street, fig. 123. This elaborate building, with its pediment deco-

[1]Phyfe's work was comprehensively shown in 1922 in a loan exhibition of nearly 100 pieces at the Metropolitan Museum. It was accompanied by an elaborate volume, The Masterpieces of Duncan Phyfe, by C. O. Cornelius, in which Phyfe's work as a cabinetmaker was exhaustively illustrated and discussed.

Fig. 121. A mahogany Sofa, *in the ends of which* Duncan Phyfe *placed* Lyres *similar to those he used in some of his* Chair-backs

Fig. 122. A Phyfe *mahogany* Sofa *of* Sheraton *design with marked* Individuality *in the carved* Thunderbolts *and* Draperies *on its rail, and* Upholstered *with an old light blue and silver* French Satin *of classic design*

Fig. 123. A contemporary colored ARCHITECTURAL DRAWING *of the* WORKSHOP, SALESROOM, *and* WAREHOUSE *of* DUNCAN PHYFE *at 168–172 Fulton Street, New York*

rated by a huge American Eagle, and spacious windows separated by simple pilasters, shows a pride seldom found in the modern factory. No less care is evidenced in the planning of the salesroom, which is surmounted by an ornate railing. Its beautiful doorways, with their elaborate oval and semi-circular leaded windows and elaborate door trim, are thoroughly characteristic of the American Adam architecture of the Early Republic. Within the larger doorway the artist has figured a man, possibly Duncan Phyfe himself, standing beside two ladies in the short-waisted dresses of the period, in front of whom may be seen two little lyre-back chairs with dog's-paw feet similar to those shown here.

Mirror making in America in this period is marked by an emphatic patriotic note which makes some of the looking-glasses literally "mirrors of history." The three surmounting urns, fig. 124, connected with swags of leaves and flowers, the delicate reeded columns, on the bases of which are carved rosettes, mark the most elaborate of these as thoroughly characteristic of the Adam style, with a touch of the Early Empire added by its American maker. Its gilded glass panel shows a well-composed drawing of the Goddess of Liberty holding a staff surmounted by a Liberty Cap. In the foreground are several types of vessels like those which were then bringing wealth and prosperity to the nation.

On another mirror, fig. 125, an American Eagle decorates the pedestal of the broken pediment which is so characteristic of the highboys, desks, and doorways of the earlier period, while the slender reeded columns belong to the time in which the mirror was made. Leaves of red brighten up the four corners of the black-painted glass panel. In the center

of this is painted in a brilliant white an oval medallion with a border of delicate white beading. On the left of the panel is a figure of Minerva enthroned on a pedestal and guarding some barrels, hogsheads, and cases, evidently part of the cargo left by the full-rigged ship receding in the distance. Two male figures in the costume of the day add realism. Over this scene is firmly inscribed the word, "LIBERTY." The seventeen stars which frame the picture date it as being made in 1804, at a time when our people were full of rejoicings over the success of our war vessels in the Mediterranean, which, under the command of Preble, Bainbridge, and Decatur, ended for all time the depredations of the Tripoli corsairs upon our venturesome Yankee merchantmen in that sea.

Of entirely different workmanship is the tall pier-glass, fig. 127, which long hung in the parlor of a house in lower New York. In its glass painted panel are the frigate *Constitution* and a brig in the lower bay. Both are flying the Stars and Stripes. The occasion of its making was probably that memorable visit of the *Constitution* to New York shortly after her glorious victory over the *Guerrière*. It was here and then that Captain Hull was given the "freedom of the city" and his portrait ordered painted for the City Hall, where it still forms part of that galaxy of personages to whom the citizens of New York owe so much. A similar national note is found in the pair of wooden candle brackets, fig. 126. Each of these is guarded by a well-modeled figure of a bald eagle—that bird which figured in so many of the arts and crafts of the day.

Standing upon the sideboards are two enormous punch-

bowls brought from Canton in China. The larger is the property of the City of New York and is deposited in the Museum for safe keeping. It was presented to the City in 1812 by General Jacob Morton, for use in gladdening the ceremonies which frequently were part of the official life at the City Hall. On the side of the bowl is a large colored sketch of a portion of lower New York from the waterfront. The merchantmen are flying our flag. There are also large medallions decorated with the arms of the city and nation. Inside of the bowl is a faithful copy of a large and very interesting view of New York taken from the shores of Brooklyn. It was drawn by William Birch and engraved here by Samuel Seymour. An unusual feature, and one almost never found on the Chinese pottery decorated especially for the American market, is the inscription, "This bowl made by Syngchong in Canton—Tungmanhe Pinxt," thereby enlightening us as to the name of the merchant from whom the bowl was purchased and the artist employed for the decoration.

A pleasing note is given the gallery by the beautiful old blue and silver silk which drapes the windows and covers some of the furniture, fig. 122; the classic designs woven into the material are a French interpretation of the Roman and are thoroughly characteristic of the fine French silks which covered much of our fine furniture, curtained our windows, and occasionally supplied the material with which our walls were hung when greater elegance was desired than that afforded by wall-paper.

Looking down from the principal wall are portraits of the owners of the spacious house in Cherry Street which in 1789

was turned over to the government for the first presidential mansion. These portraits of Mr. and Mrs. Samuel Osgood are the work of John Trumbull, whose portraits of Washington, Hamilton, and others painted for the city hang in the Governor's Room in the City Hall. A portrait by James Frothingham of Christopher Colles recalls the debt which New York owes to the Erie Canal for opening up the resources of the great Central West to New York and giving it the commerce which soon made it surpass in importance all other cities on our seaboard. Christopher Colles (1739–1816) may well be called the original projector of the Erie Canal. He had long been associated with New York civic development and the introduction of the canal system into this state. He delivered a series of lectures in New York in 1773 upon the subject of inland lock navigation, and the next year induced the city fathers to accept his proposal to erect a reservoir and steam pump and convey water through the streets in pipes made from pitch pine logs. This project had to be abandoned when the War of the Revolution broke out, and was not again undertaken until 1799. He was an intimate friend of Washington, Hamilton, and John Pintard, through whose influence in later life he was made Superintendent of the Academy of Fine Arts.

None of the objects in the gallery have greater refinement and more atmosphere of the Early Republic than the pair of oval portraits of Judge James Gould and his wife. The Judge was one of the founders of the Law School at Litchfield, Connecticut, where these portraits were painted about 1800. They have the unusual feature of having been painted on the under side of their glasses, and indicate an

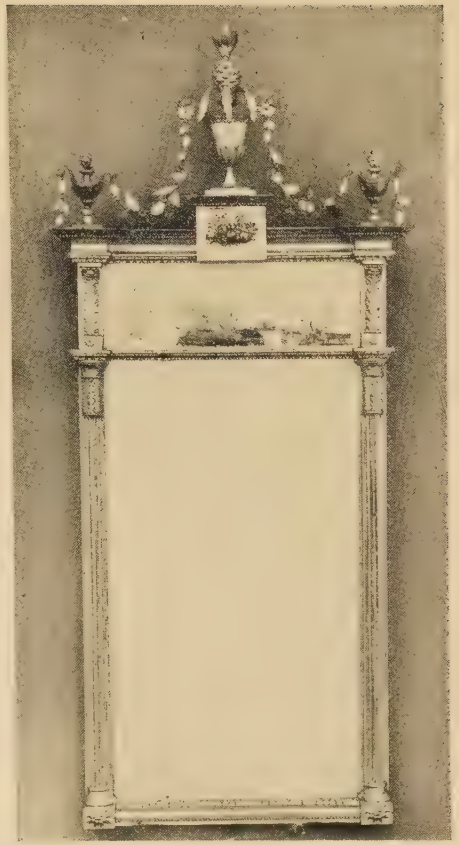


Fig. 124. An elaborate wooden gilt MIRROR *in the* ADAM STYLE *with a gilded allegorical* PICTURE *in the* GLASS PANEL *above the looking-glass*

Fig. 125. A carved and gilded ADAM MIRROR. *On its upper panel* COMMERCE *and* LIBERTY *are encircled by* SIXTEEN STARS

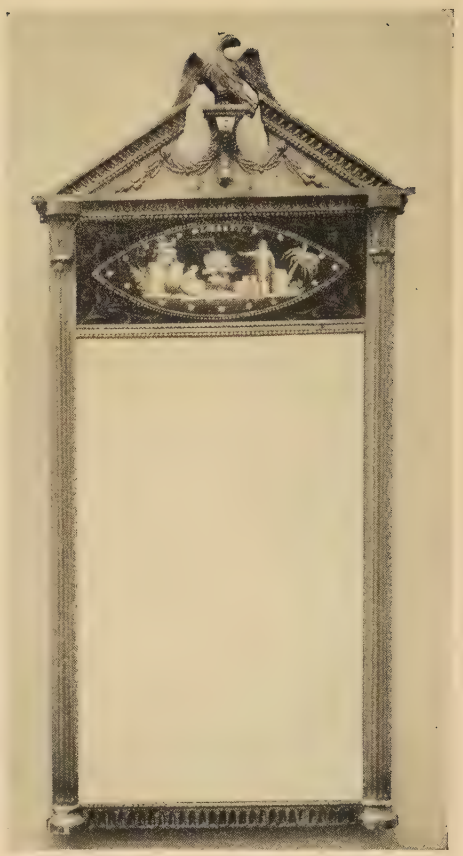


Fig. 126. A pair of gilded wooden Eagle Candle Brackets *of the* Early Republic

Fig. 127. A large gilded Pier-glass *with picture of the* Constitution *in the* Lower Bay of New York

interesting development of the old art of painting on glass.

Another form of portraiture of great popularity during the last quarter of the century is shown in the two large, oval, basalt bas-reliefs, figs. 128 and 129, of Washington and Franklin, a form of ceramic portraiture popularized by Josiah Wedgwood.[1] The head and shoulders of Washington were modeled after a mezzotint made in 1781 by Valentine Green, from the oil-painting by John Trumbull which hangs in the adjoining room. The Franklin follows closely a portrait engraved in Paris in the previous year by J. Elias Haid. In this Franklin appears with his head covered with a coonskin cap, which quite captivated the Parisians.

One of the most interesting commentaries upon the American policy of George III is the great number of portraits of Washington issued in London and elsewhere in England during the American Revolution. Their popularity is explained by a perusal of the many references to the esteem in which Washington was held among the thoughtful minds of Great Britain, and which may be found in contemporary English journals and biographies. Not the least interesting of these is the following boast, made many years later and recorded in the Life of Thomas Coke,[2] Earl of Leicester, friend of Fox and the youngest member of Parliament during the Revolutionary War:

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[1]They bear the mark of Neale and Company, Hanley, England, who had achieved considerable success as skilful imitators of the pottery made by Josiah Wedgwood.

[2]Coke of Norfolk and His Friends. Coke was extolled by his biographer as one of those "who out of his very loyalty to what he held to be true principles of the British Constitution, could honor the struggle of those who he protested interpreted such principles more accurately than did the obstinate King and his servile ministers."

"Every night during the American War," he said, "did I drink the health of General Washington as the greatest man on earth."

The beautiful portraits by Sir Joshua Reynolds, engravings of which hung in many old American rooms, must have an added interest to Americans, when Reynolds' devotion to our cause is called to mind. His biographer, Leslie, describes him as having been the intimate friend and sympathizing confidant of that brilliant statesman, Edmund Burke, from the time of his entrance into political life. When Burke's impassioned defense in the House of Commons on the rights of America had brought him under suspicion of the Ministry, and had caused his correspondence with America to be searched, it was to Reynolds that much of Burke's American mail was forwarded. The early years of the Revolution, which were marked by the successes of the British arms, were years of great mental anguish and discouragement to Reynolds. The effect of this is apparent in the falling off of the quality of his painting. It was not until after the surrender at Saratoga that he recovered from what threatened to be almost an attack of melancholia. Remembering these circumstances, it is not difficult to visualize the atmosphere of the Brook's Club in London and recall the heated conversation on American affairs on the occasion of Reynolds firmly and boastfully asserting his belief that Washington would never be captured and brought to England. This conversation led to the recording there of a wager made with several gentlemen, "from whom he accepted five guineas each under a promise to pay them in return one thousand pounds if he ever painted a portrait of

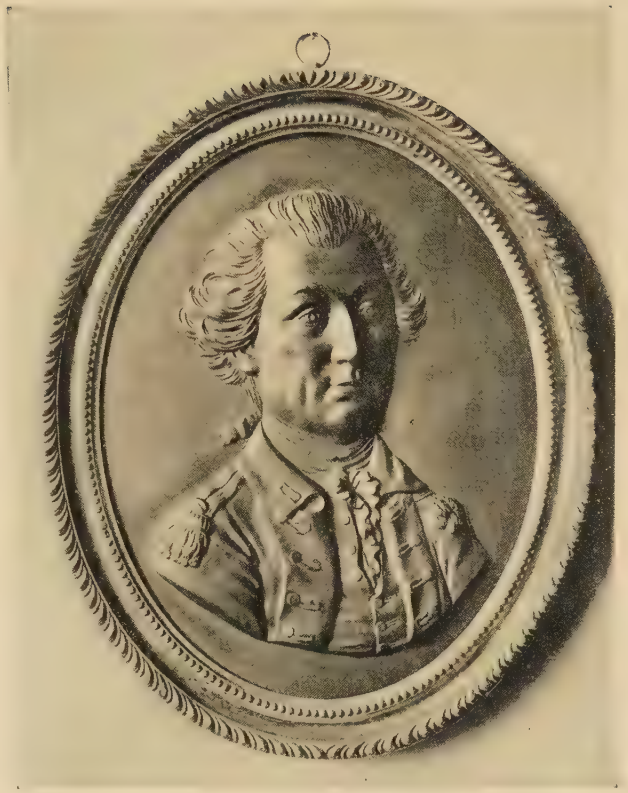


Fig. 128. GEORGE WASHINGTON

Fig. 129. BENJAMIN FRANKLIN

Large black basalt pottery PLAQUES *made about 1780 in* HANLEY, ENGLAND, *by* NEALE *and* CO. *The contemporary* FRAMES *are of gilded wood*

Fig. 130. Terra-cotta Plaques *of* Benjamin Franklin, *modeled by* Jean Baptiste Nini *shortly after Franklin arrived in* Paris *to plead the* Cause *of the new* United States

General Washington in England, and which he was not to refuse in case the General be brought to him to that intent."

In a small alcove under the stairway are to be seen a few of those Staffordshire plates and platters made in the period of 1820–30 and decorated with views of our Knickerbocker town in the early part of the nineteenth century. They are but a few of those interesting ceramic pictures of the New World which were sent over here by the English potter to overcome prejudices growing out of the War of 1812. These were so intense in many parts of this country that English goods were practically taboo, just as they had been the century before, when stamps and the tax on tea had aroused the populace to a frenzy. With that keen insight into human nature which long gave to the English manufacturers the markets of the world, a half-dozen of the Staffordshire potters procured from their American correspondents sketches which represented the physical development of the rapidly growing infant nation. It was before the days of illustrations in newspapers, and when illustrated magazines were few and tiny, hence irresistible became the lure of the rich dark blue pottery, with its brilliant glazes, the surfaces of which showed pictures of the public buildings, hospitals, early development of steamboat and railroad transportation, and many other phases of the rapidly developing nation.

Not the least artistic of these is the large platter with a view of Fort Clinton, the present home of the Aquarium, erected on a ledge in 1808 for the protection of the town, and later turned into the famous pleasure place, Castle Garden, of pleasant memories.

Another view which reflects the architecture and atmos-

phere of the town shows Broadway near Trinity Church and that famous hostelry, the City Hotel, where the fashionable banquets and Assemblies were held. The solitary figure on horseback, the pump from which the people in the neighborhood drew their water, the saw-horse and load of firewood in the street, are but ghostly memories of the street of long ago.

In an adjoining case is displayed a portion of a great collection, the accumulation of a lifetime, presented to the Museum years ago by William Henry Huntington. Washington, Franklin, and Lafayette appear on clocks, in statuettes, bas-reliefs, miniatures, snuff-boxes, and other small articles. They are eloquent testimony to the adoration which these men received in their day. Of the portraits possibly the most noteworthy are those made in terra-cotta by Jean Baptiste Nini, fig. 130, a French sculptor of Italian origin, whose achievements in the plastic art led to his appointment to the directorship of the terra-cotta works owned by Ray de Chaumont, the wealthy and influential host of Franklin at Passy during the nine years in which Franklin represented America at the French Court and was the idol of France.

The vogue in Paris for these portraits was thus jokingly alluded to in a letter written by Franklin from Passy to his daughter, Mrs. Bache,[1] June 3, 1779:

"The Clay medallion of me you say you gave to Mr. Hopkinson was the first of the kind made in France. A variety of others have been made since of different sizes; some to be set in the lids of snuff boxes and some so small as

[1]The same Mrs. Bache who had written to her father a few months before of having danced with General Washington at Mrs. Powel's house in Philadelphia.

to be worn in rings; and the numbers sold are incredible. These, with the pictures, busts and prints (of which copies upon copies are spread everywhere) have made your father's face as well known as that of the moon, so that he durst not do anything that would oblige him to run away, as his phiz would discover him wherever he should venture to show it. It is said by learned etymologists, that the name *Doll*, for the images children play with, is derived from the word Idol. From the number of dolls now made of him, he may be truly said, *in that sense*, to be *i-doll-ized* in this country."

Across from this tiny alcove is a larger one which suggests the interior decoration of a house of this classic period.

XV

The First Floor Alcove

TWO native-born New England professional architects, Charles Bulfinch, a Harvard graduate, and Samuel McIntire, a Salem wood-carver, have contributed to making this delightful little alcove so suggestive of the early nineteenth century rooms found in many seacoast towns in New England. The mantelpiece was obtained from the Samuel Ruggles house of Boston, attributed to Bulfinch, the architect of the beautiful Harrison Gray Otis house[1] on Lynde Street, Boston. It is unfortunate that more of Bulfinch's work could not be secured for study in the American Wing, for he was the earliest of the great professional architects which this country has produced.

Charles Bulfinch was born in Boston in 1763, passing his boyhood in an atmosphere of politics and war which admitted little attention to the arts of peace. After his graduation from Harvard in 1781, he "was placed," as he wrote, "in the counting house of Joseph Barrell, Esq.,[2] an intimate

[1]Fortunately it is now the home of the Society for the Preservation of New England Antiquities, which, under the inspired leadership of Sumner Appleton, has carefully guarded against modern iconoclasts many of the architectural reminders of our early days.

[2]Mrs. Joseph Barrell's portrait in pastel by Copley hangs in the alcove of the floor above. Bulfinch's first important work was the building for Mr. Barrell in 1792 the superb mansion which afterward served as the main building of the McLean Asylum.

Plate XV. A bit of old New England *reminiscent of the work of* Charles Bulfinch *and* Samuel McIntire, *both protagonists of the styles of* Robert Adam. *The* Painted Furniture *is of* Sheraton *form*

friend, and esteemed a correct merchant; but unfortunately the unsettled state of the times prevented Mr. Barrell from engaging in any active business, so that for except about three months of hurried employment, when he was engaged in victualing a French fleet in our harbour, my time passed very idly and I was at leisure to cultivate a taste for Architecture, which was encouraged by attending to Mr. Barrell's improvement of his estate and [the improvements] on our dwelling house & the houses of some friends, all of which had become exceedingly dilapidated during the war. Coming of age about the time, an Uncle, George Apthorp died in England, and a portion of his property, about £200 Stlg, came to my parents, who devoted it to my use for a visit to Europe. I accordingly embarked in June, 1785, and returned in Jan. 1787."

Thus it was that Bulfinch was enabled to visit England and, with the assistance of letters from Jefferson and Lafayette, to study architectural Paris. His tour through Europe included stays in the principal cities of Italy, of which he wrote:

"This tour was highly gratifying, as you may well suppose. I was delighted in observing the numerous objects & beauties of nature & art that I met with on all sides, particularly the wonders of Architecture, & the kindred arts of painting & sculpture, as my letters to friends at home very fully express; but these pursuits did not confirm me in any business habits of buying & selling, on the contrary they had a powerful adverse influence on my whole after life."

Inspiring as was this visit to Europe, it in no way gave Bulfinch any real training in architecture, such as was ob-

tained by those who studied in the professional schools abroad. His sojourn in Italy and England made it possible for him to become thoroughly imbued with the spirit of classicism he found in the ancient architecture of Rome, as well as in the newer buildings of the Adam style then in vogue in England. His lack of architectural education, however, left him freer to interpret in his own way the atmosphere of classicism in art than if he had been fully saturated with a knowledge of all of its details. The over-ornate never really made any appeal to him. Even early in his career it seemed to be out of place in the new order of things. Among the interesting comments found in letters written home in 1789, when on a trip to Philadelphia with his wife, we find his impressions of the splendor of the Bingham home far different from those quoted from Wansey on page 154.

"This city is not much altered since I was last here, except in its increase; the same plain stile of building is kept on, and the same quakerish neatness. One only great exception to this appears in the house of Mr. Bingham, which is in a stile which would be esteemed splendid even in the most luxurious part of Europe. Elegance of construction, white marble staircase, valuable paintings, the richest furniture and the utmost magnificence of decoration makes it a palace in my opinion far too rich for any man in this country. We are told that his mode of living is fully equal to this appearance of his house. Of this we shall be better able to judge in a few hours as we are to dine there to-day."

All the memorials Bulfinch has left behind him show that

simple elegance, dignity, and refinement which mark this untrained young architect's adaptation of the Adam style to the artistic needs of his countrymen. This same simple elegance is the feature of the mantelpiece, with its delicate composition ornaments. The moulds for these in all probability were of foreign importation, though here and there throughout the country we find motives used in the composition work which stamp them as being made here. A very interesting feature of these American Adam mantelpieces is their endless variety. In some localities while the component members, pilasters, and shelves, might seem to have been of a stock pattern, the applied ornaments vary in their application according to the fancy of the individual house-builder.

The cornice is of wood and was obtained years ago from the Cook-Oliver house in Salem, Massachusetts, built in 1805 from plans of that untutored genius, Samuel McIntire —carpenter and wood-carver, whose wooden busts of Washington and Governor Winthrop are among the interesting exhibits of the Essex Institute of Salem and the American Antiquarian Society at Worcester. The cornice is of extreme beauty, as may be seen in the illustration, plate xv. The drops with their Gothic arches are above a simple frieze composed of bits of wooden gouge work; these separate the conventional oval rosettes found in much of the Adam work in New England.

Salem, Massachusetts, that prosperous shipping port of the eighteenth and nineteenth centuries, is full of McIntire's work. His earlier houses are rather conventional and dignified. Coming under the spell of Bulfinch and his interpre-

tation of the Adam style, this master carpenter was inspired to create a number of interiors in Salem and the vicinity. These have great beauty in themselves and disclose an individuality which differentiates them from the work of his contemporaries in other parts of the country. His wood-carving is in evidence in certain of his mantelpieces, with their almost austere carving of eagles, garlands, large baskets of fruit and sheaves of wheat. Many of his door frames, overmantels and mantelpieces, though ornamented with the traditional sheaf of wheat, leaf, and swags of flowers and urns, have a simple sincerity not found in the more elaborate work of the Hudson River Valley and of the South.[1] McIntire made some use of a delicate gouging in many of his mantelpieces, carrying out the same design in the accompanying chair-rails.

Most unusual is the girandole, fig. 131, over the mantelpiece, with a lofty eagle perched on a pile of rocks in the act of crushing in its beak a snake—the contemporary symbolism for the fate of the enemies of the Republic. The two conventional vases of French porcelain on the mantelpiece have added interest in the paintings on their sides. One shows a view of New York from Governor's Island; the other is a picture of the Elysian Fields at Hoboken, the pleasure ground for New Yorkers before steam had made more distant beaches easily accessible.

The old sepia wall-paper is of the general type which did much to furnish the rooms of the Early Republic. It represents the life of the people in an Italian seacoast town. Its pastoral features, monuments, and ruins of ancient temples,

[1] A great example of the latter may be seen in the Petersburg room.

Fig. 131. A carved and gilded GIRANDOLE *surmounted by an* EAGLE *crushing a* SERPENT, *symbolic of the* NEW REPUBLIC'S *power over her* ENEMIES, *both* EXTERNAL *and* INTERNAL

Fig. 132. A black and gold Painted "Fancy" Chair *of the* Sheraton *type*

Fig. 133. A Painted Sheraton Chair *with diamond-shaped cane* Panel *in the back*

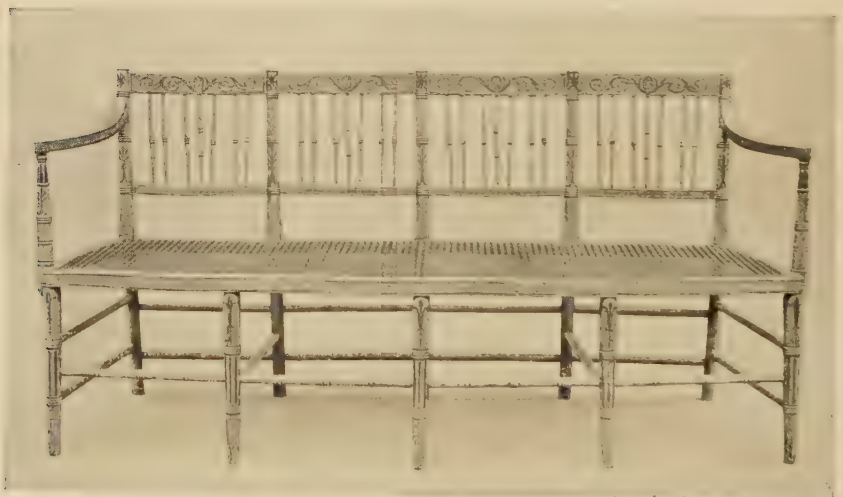


Fig. 134. A robin's-egg-blue and white Painti d Sheraton Settee, *on the back rail of which are* Cupid Medallions—*an* Adam *motive popularly used for mantels, textiles, wall-papers and other furnishings of the* Early Republic

reflect the same artistic influence so often seen in relief ornamentation on the cornices and mantelpieces in the rooms designed by Bulfinch and McIntire.

A classic note is also found on the painted settee, fig. 134, in the four blue and white medallions, where Cupid in various postures may be seen practising his fatal art.

The painted furniture in the alcove is a modification of the Sheraton type and of a kind which had great vogue here. Its advent in New York was thus advertised in 1797 by William Challens, "Fancy Chair-maker from London," who "manufactures all sorts of dyed, jappanned, wangee and bamboo chairs, settees, etc., and every article in the fancy chair line executed in the neatest manner, and after the most approved London patterns." The black armchair, fig. 132, with its simple gold decorations and rush seat might well be one of those advertised in 1802 among "a large assortment of elegant well-made and highly finished and in black and gold, etc., Fancy chairs with cane and rush bottoms." The brown painted chair, fig. 133, now lacking its gold ornamentation, has a diamond-shaped cane panel in the back, and may well have been among those enumerated in 1806: "a large and very elegant assortment of Fancy chairs of the newest patterns and finished in a superior style. Elegant white, coquilicot, green, etc. and gilt drawing-room chairs, with cane and rush seats, together with a handsome assortment of dining and bedroom chairs, etc."

The popularity of the "Fancy chairs," as they were called, lasted for some time and also the use of paint on other kinds of furniture, such as were announced for sale in 1817 as "an elegant assortment of curled maple painted, ornamented

landscape, sewing and rocking chairs, lounges, settees, sofas, music stools, etc."

The form of the wall clock, in modern parlance the "banjo clock," fig. 135, is an American adaptation by Simon Willard. of Boston, of the mechanism of the English wall clocks which came into vogue about the end of the century. Its interest is enhanced by its well-carved and gilded finial of an American Eagle, and its brilliantly colored glass paintings of the American Eagle and the first and final stages of the famous naval victory of the *Constitution* over the *Guerrière*.

The enthusiasm aroused here over the naval successes which followed in quick succession the outbreak of the War of 1812 is easily imagined. In eight months, five single ship actions had taken place, every one of which resulted in the capture of the British participant by her Yankee foe.

It is true that the *Constitution* and other ships were a trifle larger than their valiant antagonists. The prestige of the British navy, however, was fast disappearing, a prestige which bade fair to last, as, during the last twenty years, two hundred single ship actions had been fought by English vessels, against almost every nation of the world, with the loss of only five ships which flew the flag of the Cross of St. George.

The English Admiralty attempted to explain away this succession of reverses by dwelling on the facts that the United States' forty-four-gun frigates, built in 1799, were much more powerful than the captured English thirty-eight-gun frigates. They attempted to strengthen their arguments by causing the issuance of a beautiful series of colored prints which picture four distinct stages of the famous naval

Fig. 135. A WILLARD BANJO CLOCK, *an* AMERICAN *adaptation of the* ENGLISH WALL CLOCK. *Its* PANELS *are painted in brilliant blues, reds, and gold. One* PANEL *pictures an early and also the final stage of the* NAVAL COMBAT *between the* CONSTITUTION *and the* GUERRIÈRE

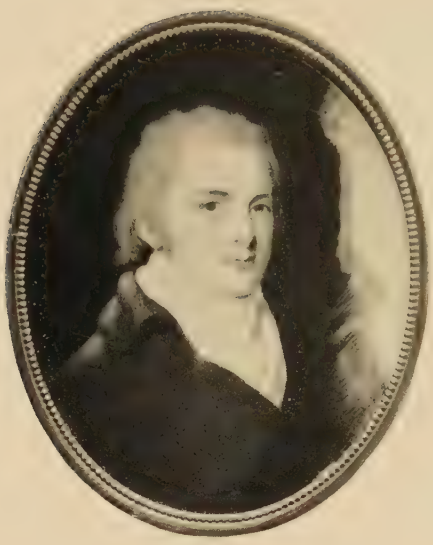


Fig. 136. Self Portrait *of* Edward G. Malbone

Fig. 137. Captain George Izard, *by* Edward G. Malbone

Fig. 138. Miss Poinsett, *by* Edward G. Malbone

Fig. 139. Joel R. Poinsett, *by* Edward G. Malbone

fight between the *Constitution* and the *Java*. A set of these hangs on the wall of the first stairway landing. In these the slight difference in strength—in actuality ten to nine—is greatly exaggerated in order to disparage the impressiveness of the *Constitution's* victory. To add weight to this argument, the comparative figures of guns and men, engraved on the margin of the prints, contain great inaccuracies along similar lines.

It must be said, however, in deference to our English cousins, that the national pride of our own artists who pictured our naval victories paid little attention to any discrepancies in the sizes of the rival frigates.

Among the group of miniatures in the case are those painted by Edward G. Malbone, Washington Allston, Sarah Goodrich, Charles Frazer and Henry Inman—all native-born Americans. These tiny portraits evidence the degree of excellence to which the art of the miniaturist had attained here in the early days of the Republic. They are marked by the feeling of restraint and simple elegance so characteristic of American furniture and architecture of the time. The work of the youthful Malbone, who died in his twenty-ninth year, stamps him as the foremost miniaturist of the period. His self portrait, fig. 136, painted in 1797 when he was only twenty years old, shows a quality of drawing astonishing in one so young. Strength and tenderness, strongly defined in the mouth and eyes, show that fixedness of purpose which made Malbone's short life a continued series of successes.

In his portrait of Captain George Izard, fig. 137, Malbone's superior ability as a colorist is at its best. This miniature

possesses the unusual combination of strong modeling without heavy shadows, a characteristic of Malbone's work. The composition is well conceived. The dark blue of the coat is in striking contrast to the fleecy sky of the background, light brown hair, and warm complexion of the subject. A brilliant scarlet handkerchief adds life to the portrait and is only kept subservient to the features by the free use of vermilion in all the shadows of the face. The face has intensity and sincerity of feeling and lacks all false and theatrical effect. Very prominent is Malbone's power of securing the quality of bigness so lacking in most of the miniatures of the period, both here and abroad.

George Izard, of distinguished lineage, was but one of many young Americans who, deciding on a military career, went abroad to study, attending the military schools in Edinburgh and Marburg, and the engineering school at Metz. While still abroad he was appointed a lieutenant in the United States regular army. There was no West Point in those days.[1]

A decidedly different treatment of his subject and a well-defined example of Malbone's sympathetic handling of his sitter's mood are found in the portrait of Joel R. Poinsett, fig. 139, later United States Minister to Mexico, from whence he brought back the brilliant flower which bears his name. It was painted but shortly after the death of Poinsett's father. The occasion allowed no use of the brilliant colors in which Malbone delighted. The black coat, clear

[1]His subsequent career, as well as Malbone's life story, is discussed at length in Malbone and His Miniatures, by R. T. H. Halsey, in *Scribner's Magazine* for May, 1910.

brown complexion, grayish brown eyes and black hair formed a combination difficult to handle artistically without the use of heavy shadows, absent in all of Malbone's portraiture. The face is tinged with sadness and is less boldly painted than that of many of his other portraits, yet has the same sincerity of understanding. The gloom of the color scheme is largely dispelled by the use of a background suggestive of the sky after the breaking of an April shower.

The portrait of Miss Poinsett, fig. 138, shows Malbone's power in meeting a difficult situation. His subject had just recovered from a serious illness. By the ingenious use of a handkerchief as a headdress to conceal her shortened locks, a certain picturesqueness was given the portrait. Artistic license undoubtedly was taken in the high coloring of the face. The eyes, however, are those of a girl who has been through a long illness. The treatment of the simple dress of the period leaves little to be desired.

The miniature of Francis K. Huger[1], fig. 140, by Charles Frazer (1782–1806), has great historic charm. Frazer came under Malbone's spell when Malbone and Washington Allston were spending the winter together in Charleston, South Carolina, in 1800. It was not, however, until 1818 that Frazer gave up his place at the bar and became a professional miniaturist.

Some of his earlier work closely resembles Malbone's. Later he developed a style which distinguished him from his

[1]Charles Frazer's work has been exhaustively treated by Alice Huger R. Smith, whose various sympathetic writings on the art, architecture, and social life of her native town, Charleston, South Carolina, will do much to preserve for all time the story of one of the most picturesque of all Southern towns.

contemporaries and of which this miniature is a superb example. An engraved inscription on the back indicates that it was ordered by the Mayor of Charleston to be painted for a gift to Lafayette, on the occasion of his visit to that city in 1825—an appropriate gift, memorializing the friendship which meant much to both Lafayette and Huger. This friendship started years before when, at Huger's father's house on the coast of South Carolina, Lafayette had spent his first night in America. Later Francis K. Huger, while studying medicine in Vienna in 1794, in company with a Dr. Justice Eric Bollmen, made an unsuccessful attempt to rescue Lafayette from his confinement in the Austrian prison at Olmütz. For this act Huger was imprisoned for eight months. The friendship was renewed when Lafayette landed in New York in August, 1824, where he was welcomed by Huger and accompanied on his travels as far as Yorktown. When Lafayette reached Columbia, South Carolina, he was met again by Huger, who rode at his side in a barouche through South Carolina and shared the ovation showered upon this grand old Frenchman. What this miniature meant to Lafayette as well as Lafayette's pride in all things American, is told in the following portion of a letter from Lafayette to Colonel Huger:

"Your admirable miniature portrait while it every day excites my gratitude to the city Council and the feeling interest of all newcomers to La Grange, has also produced another kind of excitement among the artists of Paris. It is an additional obligation I have to Mr. Frazer.[1] I am proud to

[1]Frazer at the same time painted a miniature of Lafayette for the city of Charleston.

Fig. 140. A Miniature *on ivory of* Daniel K. Huger, *painted by* Charles Frazer *and presented to* Lafayette *by the city of* Charleston, South Carolina, *on the occasion of the* "Nation's Guest's" *visit there in 1825*

show this beautiful specimen of American art; my patriotic feelings on the occasion have had full enjoyment."

This room intimates what New England craftsmen were doing with the Adam style, but, as has been indicated in the preceding chapter, this influence spread over the entire country. Bulfinch and McIntire were but two of the large number of architects and builders who put their own interpretation into the new classic styles, then dominating the taste of the Early Republic.

XVI

The Baltimore Dining-room

THE city of Baltimore, which supplied this room, at the outset of this New Republic was most insignificant in comparison with that fine Southern capital, Annapolis. The story is told that when one of the residents of the capital was appointed Collector of the Port of Baltimore, he asked that this inferior position be assigned to a nephew, for his own greater capabilities would be better suited to the more important and promising collectorship of the Port of Annapolis. Little did he dream that Baltimore would quickly surpass the capital, which would remain as it was at its height at the end of the Revolution, while other cities grew up throughout the Colonies. Baltimore was one of the latter. Cabinetmakers, silversmiths, and all manner of artisans, as well as architects, found patronage for their trade there.

On May 5, 1798, an account of an all-day review of the First Troop of the Baltimore Light Dragoons, and the banquet which followed it, appeared in the *Alexandria Gazette*. At the banquet sixteen toasts were offered, beginning with "President Adams," followed by three cheers; then the "American Envoys in Paris," five cheers; and third, "The American Eagle—May it never lose its weight in the scale of nations, nor drop from its talons the motto of Liberty

or Death," six cheers; while "The fine and independent volunteers of the state of Baltimore—in citizenship orderly, in military discipline veterans, in courage bold and undaunted," received only half the number bestowed upon the great American bird.

Such dinners were given upon the least excuse, from austere New England to the gay South. "Sixteen" toasts was very moderate as compared with some other public dinners on record. On the occasion of a celebration by the Sons of Liberty near Boston in 1768, fifty-nine toasts were drunk. The account goes on to say that after the dinner the participants "returned to Town; and passing in slow and orderly procession through the principal streets, and the State-House, they returned to their respective Dwellings." The description, "slow and orderly," leaves some room for doubt. By the beginning of the next century, when the American Eagle was in vogue, the number of toasts seems to have declined.

In 1808 a "Temperate Society" was organized in New York State, raising the cost of drinking to its members by their agreement to pay a fine of twenty-five cents for drinking rum, gin, whiskey or wine, and fifty cents if they became intoxicated. Fortunately public dinners were excepted, for no man could be affable or even patriotic unless he drank the toasts offered; and many private joys saved up for the occasion could be celebrated on this day of "exception." In 1813 some inhabitants of Massachusetts expressed their views in forming another temperance society, but the crowning self-denial of all was made by the members of the society founded in Morristown in 1825, who pledged themselves

not to drink more than a pint of apple-jack a day. From the account in the *Alexandria Gazette*, Baltimore was no exception, and it was there that the great "Washington Movement" for prohibition was started about thirty years after the first temperance society in the United States.[1]

This beautiful room, from the same house (built on East Pratt Street just before the War of 1812) that furnished the arches in the gallery, undoubtedly rang with gay toasts in the days before "temperance" at dinners was good taste. The woodwork is a very fine example of the early Adam style as interpreted by some, as yet unknown, architect in the early years of the century. Its beauty—and great beauty it has—comes from the extreme moderation shown in the selection of classic motives. Its builder made no use of composition ornament, so freely applied on the woodwork of the neighboring rooms from Virginia, Pennsylvania, and Massachusetts. All of the raised ornaments are skillfully carved out of yellow pine. Elegance is the keynote, yet the architectural ornamentation consists of the simplest classic motives, *i. e.*, reeding, pearls, and bead-and-reel. The delicate gouging, which is freely used on the mantelpiece, door and window frames, arches, and chair-rail, is of an entirely different character from that found in the work of McIntire and the other New England builders. It is an American adaptation of the motives found in classic fluting, rarely if ever used by English architects. Complete harmony in decoration is found everywhere.

Gouging and pearls

Bead-and-reel

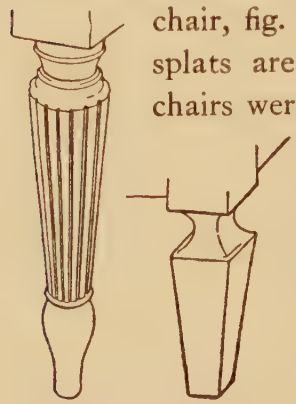
[1] Life in America One Hundred Years Ago.—Gaillard Hunt.

The three oval panels in the mantel are repeated in larger form in the paneling of the recesses on each side of the fireplace, and also beneath the windows. The reeded columns of the mantel are sympathetic with the elliptical colonnettes of the doorways and arched recesses near the fireplace. All the mouldings of the room are of extreme delicacy, and the round reed-like fillets surrounding each oval panel add refinement to a design which might have been rather crude.

The furniture is all of the American adaptation of the Hepplewhite and Sheraton schools of Old England. Much of it has come from Baltimore homes. The oval inlays in the buffet, mixing-table, and breakfast-tables complement the oval panels in the woodwork. The buffet is an unusual piece and marks the transition from long side tables, which served as sideboards in the Chippendale era, to the sideboard-cellarettes of the Sheraton, shown in the gallery. The mixing-table, fig. 146, with its tambour top, has large drawers on either end, presumably for bottles. The center has a piece of marble inserted in the bottom where strong beverages might be mixed without marring the beautiful mahogany. Aside from the general utilitarian quality of the table it has distinction as a piece of furniture in its oval inlays and tapering legs.

The mahogany chairs, fig. 142, are of a style worked out from Sheraton models by some Baltimore cabinetmaker. The thickness of the wood of their backs, which gives the needed strength, is minimized by the deep cutting of the mouldings on the splats and side rails. Their simplicity is relieved only by the well-carved tulips topping the central

splat, which has an elongated, open, diamond-shaped design in its center. A delightful touch is the cabinetmaker's fancy of adding simple square rosettes to the base of each splat. Somewhat similar in form, but more crowded in design and with less distinction in line, is another American Sheraton chair, fig. 143, in which all three of the central splats are open and carved. A set of similar chairs were part of the library furnishings of the Cherry Street house that Washington used as the first presidential mansion. The number of chairs of exactly the same pattern found in old New York houses leads to the belief that they were a much-appreciated design of one of the many New York cabinetmakers. A noteworthy chair, fig. 141, has the happy combination of a Sheraton back and delicately carved pendants of bluebells on its central splat, a motive found on Hepplewhite pieces. The legs are delicately reeded and end in a well-designed spade foot.



Reeded leg Spade foot

Here, for the first time, we approach a new motive obtained from the seal of the New Republic. The Eagle, so eagerly toasted and cheered by the First Troop of Baltimore Light Dragoons, is inlaid in the furniture in place of the urns and shells which invariably appear in similar English and American furniture. This truly American bird first came into vogue as a motive of decoration at the time of the inauguration of our first President. When Washington made his triumphal tour through the newly united states, shortly after his inauguration, this emblem was a feature of trans-

Fig. 141. A CHAIR *in which one of our* CABINETMAKERS *has combined the relief carving of the* HEPPLEWHITE PENDANT *with the straight* SHERATON BACK

Fig. 142. A BALTIMORE CABINETMAKER'S *simplification of a typical* SHERATON *design. Much of its* BEAUTY *is obtained by deeply cut* MOULDINGS

Fig. 143. Another AMERICAN *adaptation of* SHERATON'S *designs. Similar* CHAIRS *were among the furnishings of* WASHINGTON'S LIBRARY *in his* NEW YORK *residence*

Fig. 144. An unusual AMERICAN SHERATON CHAIR *with a carved solid* CENTRAL SPLAT *which is topped by a suggestion of the Prince of Wales feather*

Fig. 145. One of a pair of beautifully inlaid mahogany BREAKFAST-TABLES *with an* AMERICAN EAGLE *inserted in the skirt above each leg*

Fig. 146. An inlaid MIXING-TABLE *of* MARYLAND *provenance, with* TAMBOUR TOP *which pulls over the marble slab in the centre*

parencies[1] which illuminated many a public building and private home in welcome to the recently elected President. Painted upon the fans, hair-ribbons, and sashes, woven into the laces, fig. 217, of the fair ones, and engraved upon the coat buttons of the men, it added many a note of patriotism to the balls and receptions given in the beloved General's honor. Even "spread eagle" taverns sprang into existence with gaily painted sign-boards which made a great appeal to travelers.

This popular enthusiasm was taken advantage of by cabinetmakers with a view to capitalizing this emblem of nationalism and of Washington. Its use was not confined to any one cabinetmaker or any group, as "spread eagle" furniture was made apparently in Albany, Boston, New York, Philadelphia, Baltimore, and their vicinities.

The eagle appears here in the dining-table in ovals at the top of each leg, and again in the pair of beautifully inlaid and colorful mahogany breakfast-tables, fig. 145, which stand in the arched recesses. Here the eagle is framed in that same shield design so often found in the backs of Hepplewhite chairs. The superb gilt and mahogany mirror, fig. 147, has the eagle with its clustering stars inlaid beneath the pediment. The painting of the glass panel below the pediment is characteristic of the work of some Baltimore cabinet and mirror maker. He is identified by his use of the series of wavy lines made to simulate the rolling waves of the sea, which are to be seen on a number of mirrors found

[1]An easy form of decoration within the reach of everyone, being made by tracing the design upon whitewashed or starched windowpanes, behind which were placed lighted candles.

in the vicinity of that city. The two little round gilt girandoles, fig. 148, which long hung in an Albany drawing-room, demonstrate the fine work in carved and gilded wood of mirrors which brightened the walls belonging to the "old mahogany families of Albany."

The tall gilt clock, with its erect figure of Washington, rightly belongs here. It was one of eight survivors (according to local tradition) of a consignment of fifty from Paris in 1805 to the town whose crowning feature is a tall shaft, the most impressive of the early architectural memorials to Washington. Its cornerstone was laid in 1814 and the structure finally completed fifteen years later. The classic relief of Cincinnatus surrendering his sword, and the immortal words of Light-Horse Harry Lee in his memorable oration: "FIRST IN PEACE, FIRST IN WAR, FIRST IN THE HEARTS OF HIS COUNTRYMEN," in raised lettering, give them great distinction. Apparently the clocks were made on a special order, as they do not appear to have been imported elsewhere. The same design, but lacking certain details of the Baltimore shipment, is known in two smaller sizes; one of these is on the desk in the Petersburg room.

The two Sheffield plated candlesticks, fig. 149, were used to help light the dining-room of the Carlyle house at Alexandria, Virginia, when occupied by the Fairfaxes and when the Washingtons were frequent visitors there. The oval fluted bases are stylistic with the ovals and four lines of gouge work on the mantelpiece, and suggest the possibility that similar candlesticks may have influenced the thought of the designer of this simple American mantelpiece. There was an astonishingly large amount of Sheffield plate used here. It came

Fig. 147. A large elaborate mahogany MIRROR *made by a* BALTIMORE CABINETMAKER. *An* AMERICAN EAGLE *surmounted by* EIGHTEEN STARS *is inlaid beneath the* URN

Fig. 148. One of a set of gilded wooden GIRANDOLES *which hung for over a century in a house in* ALBANY; *unquestionably the work of a great* MIRROR-MAKER *of that town*

Fig. 149. One of a pair of English Sheffield Plated Candlesticks. *On its* Oval Base *of the* Adam Style *are the* Flutings *found on some of our* Mantelpieces *and* Chair-rails

over almost as soon as this less expensive substitute for silver came into fashion in England. "Plated tea boards" were advertised in New York in 1762; "silver plated buttons," some years earlier. The announcement for sale of "silver plated candlesticks with fluted pillars" (1767) evidences how quickly the new Adam style in Sheffield plate was introduced here. "A handsome double-bellied plated tea kitchen and stand" (1768) furnishes a picture of the possibilities of many of the colonial tea-tables. The engraving on the "Urns or Tea Kitchens, silver plated and chased" (1770) probably introduced to many of our silversmiths the designs in engraving found on much of the American-made silver shown on this floor.

The pair of "dark blue and white jasper cameo" lamps also had a former home in Baltimore. The splendid table services of pottery and glass still in the possession of some of the old Maryland families suggest the elegance with which a dining-room such as this may have been furnished. Judging from bills still in possession of the Dyckman family, who presented to the City of New York their delightful little ancestral farmhouse on Broadway near 204th Street, elaborate china was not unknown. Mr. S. M. Dyckman had the following bill from England:

"—Dykeman, Esqr.

To Sharpus & Co.

1803
Sept. 24

A Rich Desert service painted in
Landscapes to order with Gilding
key and Leaf in Solid gold . .

4 Oval Compotiers . . . . .
4 Square do . . . . . .
4 Shells do . . . . . .
2 Cream & Sugar Bowls covers . .
2 Plates 3 Landscapes on each . .
1 High Centre Painted all round and richly ornamented . . . .
2 Ice Pails French Vase shape double Landscape on Each very highly finished in Gold . . . . .
23 Dessert plates to Match . . . £114.1.0"

This was accompanied by a list of the landscapes to be used on the plates and dishes. Mr. Dyckman also dealt with John Blades of London, and Josiah Wedgwood and Byerley, "Potters to her Majesty," from whom he purchased "Deep blue and white Jasper cameo, subjects in compartments on an Upright Tea Pot, Cream Ewer with cover, Bowl, Tea Cups & Saucers," and many other table accessories.

Over the mantelpiece hangs a mezzotint of the Washington family with faithful Billy Lee, the old body-servant, in the background. The scene is laid on the piazza of Mount Vernon before the Washingtons left for their residence in New York. It is printed in the soft colors which give the English mezzotints their great decorative value, and which dominate the textiles of the period before the pomp of the Late Empire demanded more brilliant hues. The engraving was made from a painting by S. Paul, Jr., of Philadelphia. Ten artists' conceptions of Washington are to be seen in the

surrounding rooms. How the much-painted Washington stood the ordeal of the numerous sittings required is stated in a letter written in 1785 in reply to a request of Francis Hopkinson's. The latter had asked Washington to have his portrait painted by Robert Edge Pine, an English artist, who had spent three weeks under the roof at Mount Vernon. Washington wrote:

"To Francis Hopkinson,

"16 May 1785.
Mount Vernon,

"Dear Sir,

In for a penny, in for a pound is an old adage. I am so hackneyed to the touches of the painter's pencil, that I am *now* altogether at their beck; and sit 'like Patience on a monument' while they are delineating the lines of my face. It is a proof, among others what habit and custom can accomplish. At first I was as restive under the operation as a colt is of the saddle. The next time I submitted very reluctantly, but with less flouncing, now no dray-horse to his thill than I do to the painter's chair. It may easily be conceived therefore that I yielded a ready obedience to your request and to the views of Mr. Pine."[1]

The other pictures in this room allow an opportunity to study the many-sided work of a young Frenchman who learned here the art of engraving on which his fame rests. Charles Balthasar Julien Fevret de St. Mémin, with his father, in 1794 came by way of Canada to New York,

[1]Writings of George Washington.—Worthington C. Ford.

where the attractive manners of these refugees made them welcome guests. It was while visiting John R. Livingston at his country seat, Mt. Pitt, that St. Mémin received the happy suggestion of taking up engraving as a profession. He and his father had made an unsuccessful attempt to maintain themselves by the cultivation of a small garden. Mr. Livingston's own account, given below, of how his young French protégé was led to take up engraving assures us that this, the best of our eighteenth century etchers and engravers, learned his engraving in New York.

"MM. de St. Mémin did not delay in associating themselves intimately with my family. They had come to stay with us in a charming house, situated outside New York, dominating the town, and from which one enjoyed a superb view which on one side included the entire Harbour. Charmed by the beauty of the landscape, M. de Saint-Mémin made a very exact drawing of it. [As] there existed no other [on the market], we suggested to him the idea of engraving and circulating it. I introduced him myself to the public library, where he learned from the Encyclopaedia the first principles of engraving. He soon made himself a master of this art. He was endowed by nature with a strong will and a trained mind; had an excellent aptitude for all sciences, remarkable skill, and perseverance equal to any proof."

This is the story of the making of the two beautiful colored etchings which hang in the recesses. One, the "*View of the City and Harbour of New York, taken from Mount Pitt, the Seat of John R. Livingston, Esq.*", fig. 150, furnishes a picture of a suburb of the city in the neighborhood of the present

Fig. 150. A rare colored Etching *of* New York *in 1796, engraved and colored by* Charles Balthasar Julien Fevret *de* St. Mémin

Fig. 151. Two Silhouettes Etched *by* St. Mémin; *a rare form of a popular* Method *of* Portraiture

Grand Street and the East River. It was rural then and distinctly American, for the frame houses are of a style not found in any other country. The fields, with their split-rail fences, and the stage-coach, are now but memories of the thickly populated section which was formerly on the outskirts of the Knickerbocker town. From the extreme rarity of these prints, St. Mémin's first attempts, beautiful as they are, do not seem to have met with great financial success. Uncolored prints of both show that the copper plates were but lightly etched. The strength of the pair shown here was given them by the color applied by the artist himself. They must have been too expensive for the ordinary purchaser. The time St. Mémin spent in learning the manipulation of a copper-plate, however, was not lost.

Next he took up portraiture. The earliest form of his progress is seen in the two etched silhouettes, fig. 151. Also a few etchings for the inside of watch-cases came from his needle. Gradually he achieved the portraits upon which his true fame rests, examples of which are to be seen in the large framed profiles and the tiny engravings hung on these walls. St. Mémin's family, being of the lesser nobility, had sent him to the Military School at Paris, where he had learned something of drawing. While there he may have seen a portrait by Chrêtien, whose portraits in charcoal are on the same pink paper background that St. Mémin himself used later, but it is more probable that one of Chrêtien's portraits, brought home by some New York traveler, turned his thoughts to this peculiar kind of picture, of which he became a master. These portraits, of which he made over eight hundred in the twenty years spent in America, filled

the void which later was supplied by photography. Accuracy in their outlines was obtained by the assistance of a physionotrace, an instrument invented by Chrêtien in 1786. The tiny etched circular portraits, a trifle over two inches in diameter, are exact reproductions of the large crayons, the reductions being made with the aid of a pantograph. Examples of both of these are shown here. Theodosia Burr, fig. 152, daughter of that brilliant traitor, Aaron Burr—whose life and mysterious fate are one of the romances of our history—is portrayed here in miniature. For a framed crayon drawing, the copper-plate, and twelve impressions, St. Mémin's usual price was thirty-three dollars. He did not have to wander from house to house for patronage, as did Sharples and other of our miniaturists. Society flocked to him. His studios at New York, Philadelphia, Boston, Baltimore, and other places had, among their clients, Jefferson, Madison, and many members of the Senate and Congress of the new government. No better record of the people of the Early Republic exists. The varying styles of hair dressing and costumes worn by his sitters are a record of costume of the period during which he worked. Their value can be appreciated by a glance at the youthful portraits of Mrs. and Mr. DeWitt Clinton, fig. 153, made years before Clinton became such an important figure in our city's history. Washington apparently never sat for him, as his only portrait of the first President is a tiny one made for setting in a memorial ring. It is the same profile which appears on the silver shoe-buckles, fig. 212.

Still more charming is the little water-color portrait from his brush and pencil of Nellie Custis, fig. 154, the grand-

Fig. 152. THEODOSIA BURR, *great-granddaughter of* JONATHAN EDWARDS *and daughter of* AARON BURR, *drawn and engraved by* ST. MÉMIN

Fig. 153. Youthful PORTRAITS *of* MR. *and* MRS. DEWITT CLINTON, *drawn and engraved by* ST. MÉMIN

Fig. 154. A Portrait *in water-color by* St. Mémin *of* Nellie Custis, *granddaughter of* Mrs. Washington, *and adopted* Daughter *of* General Washington

daughter of Mrs. Washington, whose adoption added so much joy to the house at Mount Vernon. Water-color portraiture had great vogue in England at this period, for its soft coloring lent itself well to the picturesqueness of the costume of the period. It can be seen in its perfection in the works of John Downman, whose water-color portraits of our American travelers were hung in their early nineteenth century drawing-rooms. While lacking the sophistication and coloring of the work of this great English water-colorist, these little pencil profile portraits by St. Mémin, with their delicate coloring enhanced by their framing in gold and black glass, had a style, strength, and charm not attained by other American painters.

One other phase of the work of St. Mémin is shown here. A proof of a lithograph, a later state of which bears the inscription, "A View of West-Point on the River Hudson, with the Steamboat invented by M. Fulton going from New York to Albany," was issued in Paris from an early sketch some time after St. Mémin had left this country in 1814. Strange to relate, this lithograph by St. Mémin preserves to us the only contemporary picture we have of Fulton's great invention.

Last, but not least, of the beauties of this room are the blue satin and white mull curtains hung in a triple window arrangement which is as attractive as it is novel. The mode of hanging satin curtains on the outside edges of the outer windows, and white mull on both sides of the center window and inner edges of the outer windows, was found in Ackerman's *Repository of Arts*, an English magazine published in the days of the Early Republic and sold by our booksellers.

The valances are all of silver and blue brocade with fringes to match. Of similar curtains Madame Jumel wrote to her daughter in 1817:

"I am engaged the present time in setting your room in order. It is admired by everyone that see it. Your curtains is of blue sattain trimm'd with silver fringe and your toilet the same."

Hereafter the architects and cabinetmakers of the early part of the nineteenth century in Baltimore must be regarded with the deepest respect. No finer room could have existed in any of the famous Southern mansions. Whoever the owner, whoever the builder, none could have expressed better the spirit and styles of the times than did those concerned with the original construction of this room.

Plate XVII. A Satin-hung Parlor *from* Petersburg, Virginia, *with a lavish use of* Composition Ornaments *which illustrate a* Local Builder's *attempt to reproduce the* Classic Motives *of* Robert Adam. *The* Furniture *is characteristic of our* Cabinetmakers' *interpretations of the* Sheraton *and* Hepplewhite *schools*

XVII

The Petersburg Room

PETERSBURG, which supplied this elegant room, was a growing and lively city in the first years of the new century. The inhabitants "seem to have been a gay and worldly folk, much given to pleasure, with two theatres, two parks, a race-course and only one poor Methodist church in 1799."[1]

The two theatres were the "Old Theatre" and one which was replaced by "The Petersburg Theatre" between 1815 and 1820. The latter was built after the "Covent Garden Theatre" in London and became quite famous. At first, theatregoing was much frowned upon, but by the days of Jefferson's Presidency every city had its theatre or theatres. A stock company of resident players performed many of the plays current in London, but more often devoted themselves to plays written for their own country or locality. William Dunlap wrote: "André," "The Glory of Columbia, her Yeomanry," and "Soldiers of '76," while Mordecai M. Noah received the same patriotic approval for his "Manon, the Hero of Lake George," and "Oh, Yes, or the New Constitution."

Music naturally found its way to the theatre and the opera

[1]Three Centuries of an Old Virginia Town.—Arthur Kyle Davis.

soon developed, until every city of any size was quite familiar with this form of entertainment.

The "two parks," though considered chiefly as a wholesome place for children to play, provided much scope for recreation. The promenade was most important when walking was fashionable, and there the belles and beaux walked and coquetted to their hearts' content. Such a scene is shown on the large dark blue Staffordshire platter of the "Esplanade and Castle Garden New York City," in the alcove. It was made in the days when the Park at the Battery was the favorite promenade of New York society.

The movement for simplicity, which was gaining such success in architecture and furniture, soon extended to women's clothes. These ever call for an onslaught by the reformer, and after the War of 1812 the women underwent a severe trial. John F. Watson, in his Annals of New York, writes:

"Some of those ancient belles, who thus sweltered under the weight of six petticoats, have lived now to see their posterity, not long since, go so thin and transparent *à la Française*, especially when between the beholder and a declining sun, as to make a modest eye sometimes instinctively avert its gaze."

It might be added that very fashionable ladies often dampened their ball gowns, to make them cling to their figures, thus greatly increasing their attraction. However, this practise did not last many years, as a damp dress worn on a winter's night often resulted in pneumonia, which blood-letting, a sovereign remedy, could not cure. Fashion then called for high waists, few belts and elaborate head-

dresses morning, noon and night. One look through a volume of Ackermann's *Repository of Arts, Literature, Commerce, Manufactures, FASHIONS and Politics*, published in England the first quarter of the nineteenth century, will give an excellent picture of the ladies on the streets of Petersburg. In this monthly ladies are pictured in morning costume, in street clothes, in ball dresses and full evening attire, offering a variety of design and coloring that would rack the brains of any modiste.

Parks found a use of great importance in time of war. The famous Poplar Lawn Park was used by the Petersburg Volunteers in 1812. There they drilled and were encamped before their expedition to Canada, and there the ladies of the town presented them with a flag for their emblem. The other park in Petersburg was called "West End Park."

Long before the War of Independence, race-courses were built and beloved by all horse fanciers. Few there were among the planters and other gentlemen who did not own or love a good racehorse. The general entertainment in a city like Petersburg, during race week, may be judged from Washington's diary. He wrote during the week he attended the Annapolis races:

"21. Set out with Mr. Wonnely for the Annapolis races. Dined at Mr. William Digges, and lodged at Mr. Ignatius Digges.

"24. Dined with the Gov., and went to the play and ball afterwards.

"25. Dined at Dr. Stewards, and went to the play and ball afterwards.

"26. Dined with Mr. Ridouts and went to the play after it.

"27. Dined at Mr. Carroll's and went to the ball."

Damask, velvet and satin were ever popular materials for wall covering, for they gave a room an atmosphere of great elegance. Bright yellow satin, with a small star pattern woven into it, is used here and beautifies a room already distinctive in its architectural details. Many fine houses of the Early Republic had walls decorated in the same mode. Especially charming is the description that Miss Quincy gives in her diary of a silk-hung room in Richard Derby's house, Boston, in 1825. Miss Quincy writes:

"The principal drawing room was large and brilliantly lighted, and opening from it was a suite of smaller apartments, some lined with paintings, others hung with silk and illuminated by shade lamps and lights in alabaster vases, to produce the effect of moonlight. These apartments terminated in a boudoir only large enough to hold two or three people. It was hung with light blue silk and furnished with sofas and curtains of the same hue. It also contained an immense mirror, placed so as to reflect the rest of the rooms."

The architectural detail—it cannot be called woodwork—would have delighted Adam, had he seen what the Americans were doing with his designs. It is provincial when compared to the finished products of his school in England, yet has great refinement and a beauty found in many southern drawing-rooms of the day. The recessed windows beyond high arches are unusual, for such construction is rarely found in the South of the time. There, two might sit at the window apart from the general conversation of the room and yet

be of the company. Around the room at intervals are fluted Ionic pilasters which support the highly decorated frieze. On the fireplace wall these pilasters become piers supporting the window arches.

The marble mantel and overmantel must attract all lovers of the beauty of the Early Republic. On the central panel the oft-told tale of Leda and the Swan is chiseled with appropriate Medusa heads in two of the corners. Mythology is again brought to mind by the dolphins which float among the flowers and leaves in the arabesques on the supporting pilasters. This motive springs from a classic vase or urn. The overmantel repeats the design of the door and chair-rail and adds a peaceful scene of a shepherd and dog watching over a flock of sheep.

The mantel, which was imported from England, was carefully selected, for it is in exact key with the simple interpretation that the Americans made of the Adam designs.

Still another variation of Sheraton's styles is shown here. The chairs, fig. 144, have a narrow, solid, urn-shaped splat, decorated with carved drapery. The top of the splat is joined to the top rail by three Prince of Wales feathers, a decoration common to both Sheraton and Hepplewhite chairs. Their provenance and the fact that similar chairs are found in old Virginia homes point to their being a Virginia cabinetmaker's recognition of the possibility of creating an American style from one of Sheraton's illustrations. The sofa, also of the same style, carries out the general patriotic fervor of the hour in the carved arrows of the oval panel in the top rail. Extending from this panel are streamers of bellflowers and, on each end of the sofa, fes-

toons of drapery are caught up with bow-knots. The legs are turned and reeded. The great width of the top rail is more suggestive of a French style than true English or American Sheraton.

Other evidences of patriotic sentiment are present in the two French vases, fig. 155, standing on the mahogany desk. On one is a portrait of Washington, and Lafayette on the other. These must have been imported about the time of Lafayette's triumphal tour of the United States, for one of them pictures the heavy, jaded man of mature years, of whom more portraits exist than of the slender French marquis whom Washington called "son."

The large basalt pottery bust of Locke was made by Wedgwood and Bentley. Many similar ones must have been placed on early American mantelpieces, overdoors, bookcases, and tall chests, for great was the adoration of this remarkable man. Many foreign travelers comment on the long-continued reverence for Locke in all parts of the country and on the prevalence of the belief that his writings had a great influence upon the making of our government. Henry Wansey, in giving his impressions of the meetings of the Legislature at Hartford in 1794, wrote:

"The government of this state is allowed to surpass most of the others; it was formed on a plan given by the famous John Locke, as General Gates afterwards informed me"—erroneous history, but expressive of the widespread recognition of America's debt to the great philosopher.

"Bustos" had long been favorite ornaments in the Colonies, as may be noted in the advertisement of the offering by Garrat Noel, which appeared in the *New York Mercury*

Fig. 155. FRENCH PORCELAIN VASES, *decorated with portraits of* WASHINGTON *and* LAFAYETTE, *made at the time of* LAFAYETTE'S *visit to this* COUNTRY *in 1824–25*

Fig. 156. A survival of the EASY CHAIR *of the earlier period; with the* REEDED LEGS *so commonly used in furniture of the* SHERATON *type*

Fig. 157. A SHERATON EASY CHAIR *with delicate* REEDED LEGS. *The covering is of a light blue figured* SILK *of the period*

of December 24, 1753, the subjects of which were thoroughly characteristic of the classical attitude of mind of our people:

"*Likewise the following curious Bustos, fit furniture for gentleman's houses, in* Plaster of Paris, plain, *polished* and *burnished in gold* with black pedestals, all *very fine drapery* viz. Shakespeare *and* Milton, Homer *and* Virgil, Horace *and* Tully, Cicero *and* Plato, Caesar *and* Seneca, Prior *and* Congreve, Addison *and* Pope, Lock *and* Newton, Dryden *and* Gay, Venus *and* Apollo, Ovid *and* Julia."

It was the popularity of these plaster busts which inspired the great Wedgwood to produce in permanent form in basalt the long list of statuettes noted in his sales catalogues of the fourth quarter of the eighteenth century.

An immense wing-chair, fig. 156, covered in figured brown amd white satin, seems to be easily big enough for one very monstrous person or two tiny ones. Or perhaps one of each sat there—grandpa with a foot on the tiny footstool underneath it, and a small curly-headed tot on his raised knee. The reeded legs of this chair take it out of the day of the large protecting wings, where it seemed to belong at first glance, and put it into an era when easy chairs as a rule were much smaller and less easy but equally beautiful.

The card-table between the far windows is one of the many pieces from the workshop of Duncan Phyfe. The base is composed of two brass-stringed lyres crossing each other at right angles. The octagonal top turns around in order to find support when open. There are four curved legs, carved in a rope pattern terminated in brass lion's-claws. The lyres are carved with the acanthus-leaf design. No

table could be more typical of the master. Here are combined many of his favorite motives in a triumph of beautiful carving.

The tambour desk, fig. 158, under the French portrait vases is the most charming of its kind. Of beautiful mahogany with a tiny band of inlay, it represents perfection in a desk. Instead of the usual four drawers extending almost to the floor, there are only two below the flap. The whole is supported by four slender reeded legs. Above the flap, which folds over double, the top is divided into three sections, two of which have tambours pulling towards the center, while the middle compartment is a solid door behind which pigeonholes are concealed.

In one of the recesses is a small tip-top tea-table with an eagle inlaid in its top. This bird could not be more appropriate than on this bit of Hepplewhite. It appears again, carved out of wood and gilded, perched on the top of each of the two convex mirrors at either end of the room. On the top of the desk is a smaller model of the Washington clock discussed in the last chapter.

Two views of New York in water-color by J. W. Hill are hung on the walls here. One is of City Hall and Park Row as they were in 1830, and has the additional interest of showing the type of fire-engine used at that time, as well as the method of dispensing drinking-water. The Park Theatre appears on the right with the steeple of the Brick Church on Beekman Street looming up behind it. Its companion picture shows Broadway and Trinity Church and the architecture of the street, then devoted to business.

A third water-color, by George Holland, shows the famous

Fig 158. A fine delicately inlaid mahogany TAMBOUR DESK *of the simplified* AMERICAN SHERATON *style, with two drawers below the flap*

Fig. 159. A Chinese Tea *and* Coffee Set, *decorated at* Canton *with* American Eagles *in gold and brown*

"Federal Edifice" at the end of Broad Street as it was in 1797. The steeple of St. Paul's is on the left and that of the First Presbyterian Church appears above the gables of the tall house on the west side of Broad Street.

An unusually charming painting of Alexander Hamilton, the first Secretary of the Treasury, is the work of John Trumbull, of whom we shall hear more later, for his paintings are among the most prominent and most pleasing in the days of the Early Republic.

A look in the fine, large, inlaid cabinet, filled with Chinese porcelains whose decorations were made for America, makes one wonder whether he is not in the old home of some ship-master engaged in the China trade, or even in Mount Vernon. Possibly no element which went into the making of the American home is more characteristic than the Chinese table-ware which formed part of the home cargoes of our early ships in the Oriental trade. It crowded the dining-rooms in the vicinity of the ports from which the ships sailed on their long voyages when our nation was striving for a foothold in the commerce of the world.

Fortunately a great deal of it has survived and now is carefully guarded in the cabinets of the descendants of its original owners. Part of the fascination possessed by this simple Chinese porcelain is due to its quaintness of form and the peculiar texture given it by the numerous almost microscopic pores, which make its surface uneven and soften and dull the reflections of the very pale greenish white body color of the ware. Little is its romance realized when looking in ancestral cabinets containing bits of porcelain—survivors of bridal sets on which are the joint initials of the happy pair

entwined within a shield[1] and guarded by the two turtle-doves, symbolic of happiness. Many a Yankee sailor boy thus brought joy to his future bride.

This china had a long journey to take before it reached Canton, and one which can be comprehended only after a look at a map of China. Made in the vicinity of the imperial factory at Ching-tê-chên, in the province of Kiang-si and on the left bank of the Ch'ang River, in its undecorated form it was floated down the river some fifty miles to Lake Po-yang, across the lake and up an estuary of the Kan River to Nan Ch'ang Fu; thence by water up this river to its sources in the Ta Yu Ling Mountains; across the mountains it was carried thirty miles on the backs of coolies and then floated down to Canton, the journey in all its various phases covering nearly four hundred and fifty miles. In Canton it received its decoration from various enamelers, some twenty of whom are known to have been working at the beginning of the century. There the pale white porcelains were decorated with gold and the beautiful simple colorings of the Orient. As a rule, that ordered for our markets was far less elaborate than that which graced many a home, great and small, in Great Britain and on the Continent. Ours reflected the simplicity of the architecture, furniture, and dress of the period. Great quantities of it were painted on special order, the designs often being carried to China by some of the crew of the ships which brought the china home again. Some of these enamelers were most meticulous in the carrying out of their instructions,—a meticulousness which at times

[1]Often similar in form to those found on the backs of the Hepplewhite chairs in the Haverhill parlor.

brought disappointment on the opening of the box from China. One of our good ladies, desirous of replacing a cherished set of tea saucers, committed to the charge of her sailor friend a badly cracked saucer and instructions for the exact duplication of its dainty designs. She was almost plunged into melancholia when, on tearing off the wrappers of her package, she found each crack in the sample had been carefully reproduced in the new saucers.

The sister of our artist, Charles R. Leslie, had even a more disastrous though amusing experience with her order for a large and elaborate dinner set. She wanted each piece of it to bear the family coat-of-arms, a careful drawing of which she pasted on the center of a specimen plate and wrote under it, "Put this in the middle." It is not difficult to picture her disappointment and dismay when the set arrived. Every piece of it had beneath the family arms the enameled motto, "Put this in the middle."[1]

Of great popularity were the tea, coffee, and dinner sets on which are quaint Chinese representations of the American Eagle, fig. 159, the same eagle which is inlaid in the furniture described in the previous chapter. Its design probably was originally secured from one of our coins carried to China by an American seaman. In the earlier and quainter pieces of this type the emblem appears in various shades of brown and gold or gold alone. Frequently on the breast of the eagle are joint initials signifying that these were decorated for a special order. No attempt was made by the Chinese artists to reproduce the correct number of the stars, seven or nine being the usual number. On some are traces

[1]China Hunting in America.—Alice Morse Earle.

of the red and blue found in heraldic colorings of the eagle.

The most esthetically charming of this Sino-Lowestoft[1] bears the coat-of-arms of the State of New York, fig. 160, rich in coloring and gold with supporters of almond-eyed goddesses of Justice and Liberty. Many a staunch ship, with Stars and Stripes triumphant, also figures on teapots and punch-bowls.

The cabinet also contains a few pieces of the earliest of the Oriental china whose decorations link it to our nation's history, fig. 161. They formerly were a part of the enormous dinner and tea service long used at Mount Vernon. All the larger pieces have as their central ornamentation representations in gold and green enamel of the insignia of the Order of the Cincinnati.[2] These hang from the blue and white ribbons of France, held in the hands of an Orientalized Goddess of Fame. A halo of association necessarily hovers over this set. Every piece of it bears the unmistakable marks of long and continuous service on the table of the Father of our Country. Its embellishment was most fitting, as it daily recalled to Washington that splendid body of men who composed the Order of the Society of the Cincinnati, and the trials, sacrifices and final triumph of its original members. The set was a gift brought to Washington by

[1]The erroneous belief that this kind of china was made at Lowestoft, England, has existed for many years. Many still cling to it in spite of the fact that known pieces of the Lowestoft factory are earthenware and of entirely different character of decoration. The name will not down, hence the expedient of calling this particular kind of Chinese porcelain Sino-Lowestoft.

[2]They are reproductions in color of the one engraved on the certificate of the Cincinnati, a copy of which hangs in the Haverhill bedroom. The suggestion of the figure of Fame is also taken from the certificate.

Fig. 160. A Chinese *porcelain* Tea Set, *decorated at* Canton *with the* Arms *of the* State *of* New York *in gold and blue*

Fig. 161. A portion of a set of CHINESE PORCELAIN *used by* WASHINGTON *at* MOUNT VERNON *and decorated in* CANTON *with the* EAGLE *of the* ORDER OF THE CINCINNATI *in colored* ENAMELS

Col. Samuel Shaw of Boston, the secretary for the meeting of the officers of the Continental Army at which the Order of the Cincinnati was instituted, May 18, 1783.

In company with Captain Thomas Randall, one of the military family of General Knox, Washington's chief of artillery, Col. Samuel Shaw sailed from New York on February 22, 1784, and arrived home May 11, 1785. They carried with them their precious emblems and certificates of the Order of the Cincinnati.

Colonel Shaw's difficulty in procuring a suitable present for his old commander is thus noted in his journal:

"There are many painters in Canton, but I was informed that not one of them possesses a genius for design. I wished to have something emblematic of the institution on the Order of the Cincinnati executed upon a set of porcelain. My idea was to have the American Cincinnatus, under the conduct of Minerva, regarding Fame, who having received from them the emblem of the Order, was proclaiming it to the world. For this purpose I procured two separate engravings of the goddess, an elegant figure of a military man, and furnished the painter with the copy of the emblem which I had in my possession. He was allowed to be the most eminent of his profession, but after repeated trials was unable to combine the figures with the least propriety, though there was not one of them who could not copy with the greatest exactness. I could, therefore, have my wishes gratified only in part."

A cup and saucer, fig. 162, bearing the joint initials of General Knox and his wife, are clearly the work of another enameler, who made careful copies on it of the reverse and

obverse of the golden insignia of the same Order, the proudest decoration of American history. The bald eagles on them are much larger than on the Cincinnati set and were executed in gold and green and blue enamel. The eagle on the teacup bears the legend which appears on the reverse of the Order, "SOCIETAS CINCINNATORUM INSTITUTA 1783," encircling a microscopic painting of Fame crowning Cincinnatus with a wreath. The eagle on the saucer is also larger. On its breast is a tiny copy of the scene on the obverse of the emblem, picturing three senators presenting a sword to Cincinnatus, and the memorable legend, "RELINQUIT OMNIA SERVARE REMPUBLICAM." Of similar ornamentation, save for the substitution of his own initials, are the pieces of china brought home for his own use by Colonel Shaw.[1]

It is a pleasing thought that portions of these historic sets, part of the cargo of our first vessel in the Chinese trade, have been reassembled here after a hundred and forty years of separation.

The saucer and two-handled cup, fig. 163, bearing the initials of Martha Washington, are of the Oriental porcelains exported to Europe for decoration there. The kind of enamel used and the preciseness of the lettering are decidedly Western in character. Much thought is shown in their decoration. On each is a rattlesnake in blue and gold encircling a chain of fifteen elliptical links bound together by fifteen smaller links. The larger links are of a beautiful

[1]The inference is a fair one that Colonel Shaw did not wish to lessen the value of his unique gift to Washington by ordering for himself a set with the same decorations.

Fig. 162. Two-handled Cup *and* Saucer *of* Chinese Porcelain, *decorated with the* Obverse *and* Reverse *of the* Emblem *of the* Order of the Cincinnati *and bearing the initials of* Henry Knox, Washington's Chief of Artillery

Fig. 163. A Sugar Bowl *and* Saucer *of* Chinese Porcelain, *decorated in* France *for* Martha Washington. *Each* Link *of a* Chain *encloses the* Name *of one of the* First Fifteen States. *In the centers are the letters* M. W.

green enamel, each containing the name of one of the original states and those of Vermont and Kentucky. Rich green enameled garlands of olive and laurel leaves frame the interlaced monogram, "M. W." The gold on the field is rich and heavy and the ribbons beneath are inscribed with the legend, "DECUS ET TUTAMEN AB ILLO."

The history of these pieces, part of the private life of the first "first lady of the land," has never been satisfactorily settled. The fact that the two-handled cup was presented to Lafayette on his visit to Mount Vernon in 1824 by Mrs. Washington's grandson, George Washington Parke Custis, causes the conjecture that Lafayette may have had some connection with the set before it came into Mrs. Washington's possession.

This interesting room came from a house on East Bank Street, built by Robert Moore about 1814, and marks a departure from the simplicity of the days of the Early Republic. The profuse use of classic motives and satin-covered walls creates an impression of the luxury which became more and more apparent as the years rolled on.

XVIII

The Haverhill Parlor

AT THE age when many young men of to-day are only making their first successes, many of the seafaring young men of the early nineteenth century were retiring in wealth. Most fortunes were acquired through shipping. The New England merchants sent their vessels to the West Indies and Europe and as far off as India and China. Proof of this great trade is found in every corner of this parlor and adjoining bedroom from the Eagle House, an inn built in Haverhill, Massachusetts, in 1818.

Many a likely New England lad was taken aboard ship in his early 'teens and, by the time he was twenty-four, was a captain. At the age of thirty, if he had been very "likely," he had acquired enough wealth to build himself a fine house, buy some vessels of his own and live in luxury while his captains sailed the seas and brought him greater riches.

The young merchant then settled down to the life of a gentleman. He became a pillar of the church and a useful member of society. From time to time he would send a special order by one of his captains for porcelain from Canton, wall-paper from France, or printed linen from England, until his house showed a great luxury of taste and living.

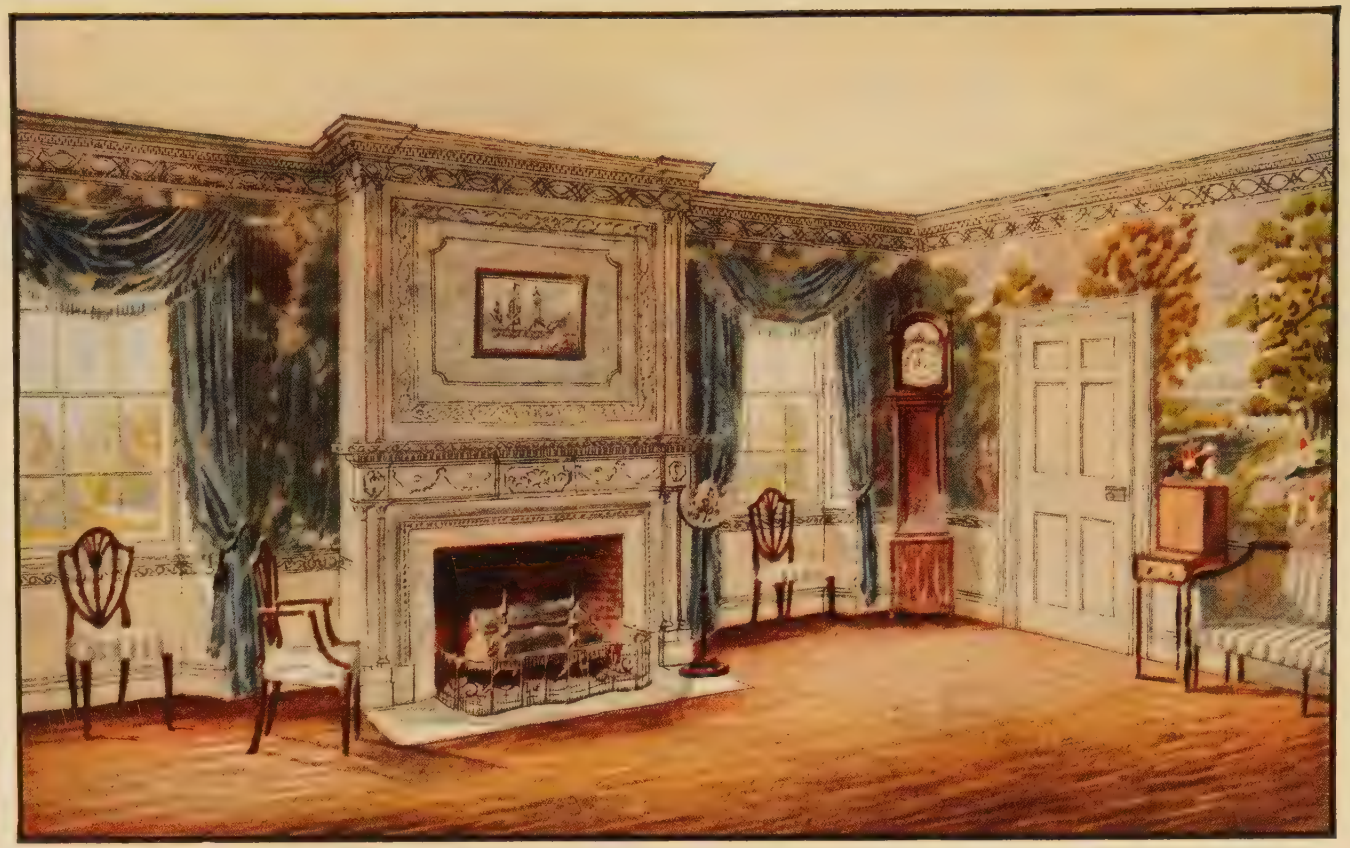


Plate XVIII. A PARLOR *from* HAVERHILL, MASSACHUSETTS, *with a gay old* FRENCH HUNTING WALL-PAPER *and* FURNISHINGS *similar to those found in many homes in the coast towns of* NEW ENGLAND

It is generally believed that most of the beautiful and costly things existed only in the South, but after the very earliest periods this is not true. The New Englander had no large estate, but he often had great wealth and as fine a house as his Southern neighbor. He lived in town, followed every latest mode the moment it was heard of, and was very social in all his activities.

Hunting, also usually associated with Southern manors, was one of the best of the Northern sports. Washington hunted foxes while staying in New York, and many are the records and descriptions of this sport. In New England the hunt was usually sponsored by the tavern. The *Essex Register* of June, 1806, announced the general procedure:

"SPORTSMEN ATTEND.

"The Gentlemen of this town and vicinity are informed that a grand Combat will take place between the URUS ZEBU and Spanish Bull on the 4th of July if fair weather. If not on the next fair day at the HALF WAY HOUSE on the SALEM TURNPIKE. No danger need be apprehended during the performance, as the Circus is very convenient. After the performance there will be a Grand FOX CHASE on the Marshes near the Circus to start precisely at 6 o'clock."

Another form of hunting which provided great sport and rid the farmer of many of the pests which attacked his crops, was the old English "drift of the forest" party described in a Bedford County newspaper in Pennsylvania:

"On Friday, December 4, 1818, about seven hundred men from the neighboring townships formed a party. The signal was first given on French Town Mountain, and

the circle of forty miles of horn blowing to horn was completed in fifteen minutes. The hunters progressed to a centre in Wysox township, using guns as long as they could with safety, then bayonets, clubs, poles, pitchforks, etc. Five bears, nine wolves and fourteen foxes were killed and three hundred deer—it makes one's heart ache. It is estimated that more than double the number escaped. The expedition closed with great mirth at the tavern."

Often the ladies joined in the fox-hunts, actually participating on horseback or following in carriages. The French wall-paper hung on the walls of this parlor from Haverhill, Massachusetts, depicts a stag-hunt in its various phases. On one side of the room, the hunting party is leaving the château. Around the room they ride, cross streams, sit down to luncheon and finally catch their prey. The hunters, both men and women, are garbed in bright red coats, while the ladies and gentlemen in the "*chars à bancs de chasse*"[1] and strolling by the water are dressed in walking-costumes of the early nineteenth century.[2] The ladies' dresses are high-waisted, with sashes tied in big bows at the back; the hats are tall and befeathered. The gentlemen appear in blue coats, high hats, and tan trousers.

Ladies dressed like these might have been seen walking along the streets of any of our cities—Boston, Salem or New York—and perhaps even in some of the small towns. Styles shown in many magazines were closely imitated.

This wall-paper bears the mark of Jacquemart et Bénard, the successors of Reveillon, who was the greatest of the

[1]Carriages.

[2]Costumes in Ackerman's *Repository of Arts*, 1814.

French wall-paper manufacturers in the late eighteenth century.

Such gay hunting wall-paper must have had great popularity here. After a hundred years of wear a set of it remains on the walls of a room in the John A. Andrews house, built in 1818 in Salem, Massachusetts, and fragments of another set are in a Virginia room near Washington, D. C. A set recently removed from the parlor of Woodlawn, Richmond County, Kentucky, built in 1822, carries the story that when the paper-hanger who brought it from Boston reached his Kentucky destination by stage-coach and boat he found that the strips of paper in his precious package were too short to cover the walls of the room for which it was ordered, as it had a seventeen-foot ceiling. It is an interesting commentary upon his appreciation of the value of time as well as pride in doing a job well that this workman wrote to his Boston employer for "more clouds," and then waited a year in the vicinity until the needed pieces had been received from Paris and were sent on their long voyage to Kentucky.

The chimney-breast in this Haverhill parlor is entirely encased in paneling—a treatment carried over from the preceding period, and very attractive here. The mantel itself is covered with delicate composition ornament of festoons and urns. Around the edge of the shelf the fret of the cornice and chair-rail are repeated. The architectural books of the period were full of designs for such fretwork. This one, an adaptation from the books of Asher Benjamin, is especially good, and well suited to a fine house of the time. No attempt was made to panel the wainscoting below the

chair-rail. The grayish-green color of all the woodwork sets off the warmth and glow of the lively wall-paper better than any other and adds much coolness and dignity to the room. Green taffeta curtains draped over a gilded arrow, after a method of the period, also blend with the greens in the woodwork, paper and chair coverings. These long arrows were used both in New England and in the South.

The designs for the armchair, fig. 165, and side chairs may be found in Hepplewhite's Guide, published in 1788. The shield-shaped backs are of such delicate construction that very few have lasted to the present date. These chairs were built for ladies and gentlemen whose code of etiquette, as well as their tightly laced waists, required them to sit up very straight. The armchair, fig. 164, by the fireplace is of Sheraton inspiration, with its high back and long arms running down into the front legs. Of the same influence is the rosewood sofa, inlaid with beautifully grained satinwood. Somewhat the same treatment of arms as is seen in the chair is used here. All of these chairs and the sofa are covered with dull and shiny striped satin, with tiny green stars in an all-over design. The starred material was in great vogue in the early years of the century.

The large secretary bookcase deserves great attention, as it is not only very decorative but also an indispensable article of furniture. The large top drawer when opened forms the desk. The front is released by a spring on either side, allowing it to fall like a desk flap. The inside is fitted with pigeonholes and a place for writing-materials. Above are several shelves, which were used for china when the piece

Fig. 164. A fine example of an Upholstered High-back Sheraton Armchair *of the* Early Republic

Fig. 165. One of a set of American Hepplewhite Chairs *which rather closely follows an* English Model

Fig. 166. An excellent Sheraton SECRETARY DESK *of mahogany and maple, showing* GOTHIC *influences in its pointed arched panels*

stood in the dining-room, and for books when it stood in the living-room. At present they are filled with pieces of a very large, fine, Sino-Lowestoft dinner set.

This china was probably ordered from Canton by way of England, as its decoration is of the kind found on so much of the "armorial" china imported for English families, and is far more elaborate in design than that which found favor with the simpler New Englanders. It was made for Samuel Chase, signer of the Declaration of Independence and later Justice of the Supreme Court. Each piece bears the arms of his wife's family, Townley. Some still remains to be seen in that splendid colonial monument, the Chase house at Annapolis, whose beautiful mantels, woodwork, and ceilings show the early arrival of the Adam style in this country.

The pendant ornaments on the stiles of the desk are characteristic of the Hepplewhite school, although the straight lines of the whole piece and the pull-outs are more in keeping with Sheraton's ideals. This splendid piece is an excellent example of the product of some craftsman who studied what books were at his disposal and adapted the ideas from each into it, adding a touch of his own individuality.

Another secretary bookcase, fig. 166, near the sofa is of mahogany with inlaying and veneering of light woods. Of general Sheraton influence, a touch of Gothic is added by the pointed arches in the glass doors. The three urns on the top are a feature common at this period, when urns were used on mirrors and gateposts, secretaries and housetops.

The famous ship *Constitution* is pictured both above the

mantel and in the fine grandfather clock in the corner. The ship portrait, fig. 167, over the mantel was executed in water-colors by a member of that famous Roux family of painters in Marseilles. Anton Roux painted "Old Ironsides" when she was lying in the Mediterranean Sea in 1806, just after some of her successes against Tripoli. The painting of ship portraits was a well-practised art at this time when trade was such an important factor in our lives. Many such portraits to-day line the walls of museums in seacoast towns. Owners also had models made of their favorite ships, with every tiniest yard and mast reproduced for insurance records. These ship models were kept in the counting-houses or offices and were never part of the furnishings of a home such as is described.

The tall mahogany clock, which has struck the hours for over a century, bears on its face, fig. 168, the name of Aaron Willard, Jr., a member of the famous family of clock-makers of Boston. Over its face is a well-executed picture representing the *Constitution* and the *Guerrière* in close action. It must have been done by one of our early miniaturists, as a magnifying-glass is needed to disclose the blazing muskets in the hands of the marines who crowd the yard-arms of each vessel, an invariable feature of the single-handed sea fights in the early days of our navy.

A tiny satinwood writing-desk, fig. 169, must have been the indirect implement of many broken hearts. Nothing but delicately perfumed notes, scratched off with a quill pen cut like Miss Squeers, "very soft," could have been written there, or perhaps one girl wrote to another as Eliza Southgate Bowne of Boston wrote in 1800:

Fig. 167. A *water-color* SHIP PORTRAIT *of the* CONSTITUTION, *painted in 1806 at* MARSEILLES *by* ANTON ROUX

Fig. 169. A tiny and unusual SHERATON LADY'S WRITING-DESK *of maple and mahogany*

"I am learning my 12th tune, Oh Octavia, I almost worship my instrument,—it reciprocates my joys and sorrows, and is my bosom companion. How I long to have you return! I have hardly attempted to sing since you went away. I am sure I shall not dare to when you return. I must enjoy my triumph while you are absent; my musical talents will be dim when compared with the lustre of yours."

This light colored desk, with its one small drawer, stands on slender fluted legs of mahogany.

On the other side of the room is a pier-table from the workshop of that famous New York cabinetmaker, Duncan Phyfe. It has two shelves below the top and is decorated with Phyfe's favorite acanthus-leaf designs.

This fine parlor has in its coloring and furnishing the beauty and wealth characteristic of many parlors in the houses of the seaboard towns—Salem, Marblehead and others whose early nineteenth century prosperity has long since passed from them.

XIX

The Haverhill Bedroom

MANY of the stage-coach travelers who stopped at the Eagle House, just across the famous Haverhill bridge, knew this bedroom as well as the parlor of the preceding chapter.

By the end of the eighteenth century, travel by stage-coach was quite usual and at times became even pleasant. A contemporary writer, John Drayton, of Charlestown, South Carolina, wrote of a trip from Boston to Portsmouth, New Hampshire:

"Portsmouth, July 29, 1793.

"The whole way from Boston to Portsmouth is thickly populated, and well cultivated country; the road is perhaps one of the finest in the United States. You pass from farm to farm, from village to village, and from town to town in quick succession. Some few miles from Boston is a small village called Lynn, celebrated for the vast quantity of shoes made there for exportation. The shoe-makers' shops are almost equal to the dwelling houses in the town. The road leads through the towns of Salem, Beverly and Newburyport; which for riches and commerce have a right to be considered some of the most respectable towns in America."

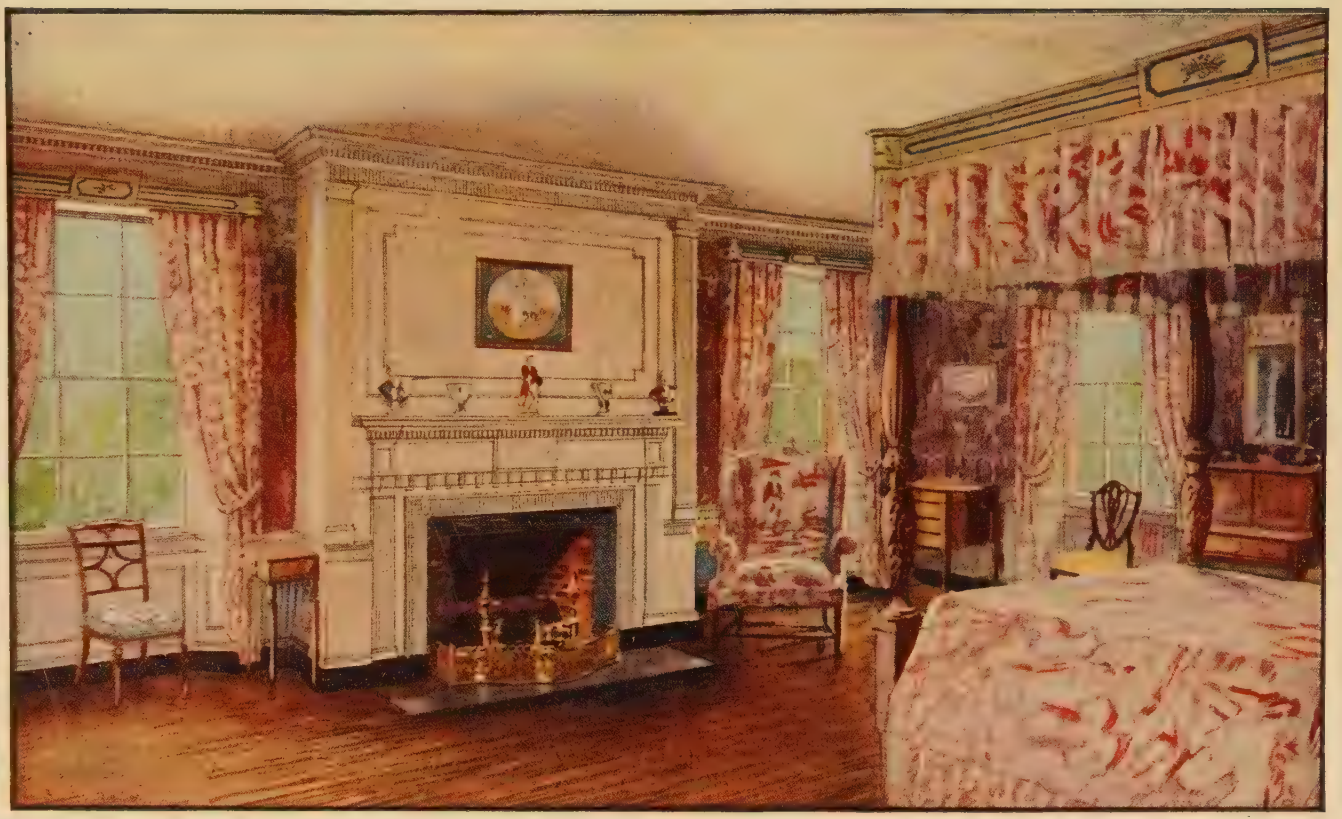


Plate XIX. A bedroom from HAVERHILL, MASSACHUSETTS. *The* FOUR-POST BED *is hung with an old* ENGLISH LINEN *printed with portraits of* WASHINGTON *and* FRANKLIN. *The* CURTAINS *are of* TOILE DE JOUY. *The* WALL-PAPER *for a century and a third covered the walls of a room in* ALLENTOWN, NEW JERSEY

The same could have been said of rapidly growing Haverhill. In 1805 the Cohos Turnpike from Plymouth, New Hampshire, was completed, making possible a regular stage-coach line all the way from Concord to Haverhill. One was established in 1814, and soon found rivals, so that at one time, it was estimated, over one hundred and fifty passengers stopped daily in Haverhill. To be sure, some stopped merely for a hot drink or to change stages, but many stayed overnight at one of the numerous taverns and partook of the host's cider and shelter. The taproom, opening on the road, was most accessible, and many were the coins that rolled over the counter into the tavern-keeper's drawer while the traveler lightened his pocket and spirits before continuing his journey.

Only travelers from afar dined at taverns. The farmers, who formed the greater part of the transients, carried their food, both for themselves and their horses. Mine host could not keep five or six dishes on hand to suit every taste, and expected to feed only those who were far from home. Haverhill taverns also housed the justices, lawyers, and clients when the courts were in session, for Haverhill was a county seat from 1773.

All this contributed to the growth and activity of the town. News was never lacking, as travelers from all parts of the country passed through, even though they stopped but for a moment, and the host was sure to gain some information from them. In consequence, the tavern-keeper was the man best acquainted with the outside world. The small-town tavern took the place that the country store holds to-day in our villages, for it was not an age when the traveler regis-

tered in a book and retired to his room; it was a time when only important guests had rooms, for the charge for "lodging in bed with sheets" was much more than for mere lodging. Most men were content to sit around the fire and exchange bits of news while the tankards were filled and refilled. Finally they would spread a blanket and one by one fall asleep, their feet forming a semi-circle around the fire. Then the host would lock his taproom, close up for the night and go off to dream of silver coins rolling into his door from a great stage-coach standing outside.

Sometimes the coming of a notable guest was announced. Then everything was scrubbed and polished and the best room put in order. The number of English and French ladies and gentlemen who visited America and wrote their impressions of it, is well known. They were almost without exception complimentary and admiring. There were also many Americans who had occasion to travel about. We know that Washington stopped at Haverhill, as well as many lesser lights. At any rate, a best bedroom was a necessity to any inn and undoubtedly this one has housed many a great person.

"Best bedroom" naturally conveys an impression of beauty, finish and elegance which this room certainly has. The woodwork, fig. 170, is clearly inspired by the same mind, if not done by the same hand, as that in the parlor. The ornamentation is entirely of carved wood. No composition was necessary in the simple fluted work on cornice, mantel and chair-rail. The bead-and-reel of the dining-room from Baltimore has been used to refine the edge of the mantel-shelf and the fireplace open-

Fig. 170. A fine CHIMNEY-BREAST, *on which hangs an elaborate* NEEDLEWORK PICTURE *symbolic of the* GRIEF *of the* NATION *over the* DEATHS *of* GEORGE *and* MARTHA WASHINGTON. *On the mantel shelf are "*BUSTOS*" of* WASHINGTON *and a* STATUETTE *of* FRANKLIN, *by the* WOODS, *the famous* MODELERS *in clay of* STAFFORDSHIRE, ENGLAND

Fig. 171. FRENCH TOILE DE JOUY, *on which appear* MEDALLIONS *reproduced from the* MEDAL *designed by* FRANKLIN *to commemorate the* SURRENDER *at* YORKTOWN

ing. Further refinement is accomplished in the paneling of the wainscoting below the chair-rail and of the chimney-breast.

The wall-paper here was preserved for one hundred and thirty years on the walls of the Imlay house at Allentown, New Jersey. It manifests a reverence for the old that is remarkable in the periods through which it survived, when everything had to be *à la mode* and what are now "antiques" were then merely "old." Mr. Imlay bought it of William Poyntell, along with another paper, and received the following bill:

"Philadelphia, April 18th, 1794.

"Mr. Imlay,

8 pieces of paper hanging 3/8	1	10	0
8 yards narrow black border 1/- . . .	0	8	0
8 yards festoon 1-	0	8	0
10 pieces elegant wall paper 11/- . . .	5	12	6
24 yards elegant broad fruit border . .	2	5	0
120 yards elegant narrow rose border 6d .	3	0	0
	13	3	6"

The general tone of the wall-paper is cherry brown with terra-cotta colored figures shaded with cream. A draped female figure and a helmeted head are the two dominant designs. They are linked with arabesques and garlands in true pre-Directory manner. The classic element in the figures is in Adam style, while the arabesques and border begin to savor of the Directory period. The touch of green in the "elegant broad fruit border" is repeated as a background for the warrior's head.

The window curtains[1] are made of old *toile de Jouy*, fig. 171, the design of which reproduces two medallions, one bearing the head of Washington[2], over whose shoulder is a rod surmounted by a liberty cap. The other medallion pictures the infant Hercules (America) standing in a cradle and strangling two serpents (the British armies at Saratoga and Yorktown) while Minerva (France) stands by, helmeted, with spear in hand, ready to strike a leopard (England) whose attacks she wards off with her shield, decked with the lilies of France. The medallions reproduced are those on the medal made by Dupré in 1782, designed and ordered by Franklin, as may be seen from the following extract from his letter to the Honorable Robert R. Livingston, Secretary of Foreign Affairs, under the date of Passy, March 4, 1782:

"This puts me in mind of a medal I have in mind to strike since the late great event (Yorktown) you gave me an account of, representing the United States by the figure of an infant Hercules in his cradle, strangling two serpents; and France by that of Minerva, sitting by as his nurse, with her spear and helmet, and her robe specked by a few 'fleurs-de-lis.' The extinguishing of the two entire armies in one war, is what rarely has happened, and it gives a presage of the future force of our growing empire."

It is possible that this same *toile de Jouy* may have been among those noted by Thomas Jefferson in his pocket account book when he was fitting up his first house in *rue* Taitbout, Paris, as follows:

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[1]This *toile de Jouy* is hung at the windows flanking the fireplace.

[2]In the medal from which this *toile* was designed the head of Liberty appears instead of that of Washington.

Fig. 172. A piece of English Linen *printed with pictures of* Washington *and* Franklin, *with the* Liberty Tree *and other American* Symbolisms

"Dec 20, 1784 pd Hôtel de Jabac for Toile de Jouy (red) 621 f, Mar. 8, 7 pr lawn curtains L15-18, red damask window curtains 3 pr 20-10, blue damask window curtains 3 pr L24-3, blue damask bed curtains L9, red calico window curtains 2 pr f13-4, red calico bed curtains 2 sets f51-13, Feb. 2, 1785 for Hôtel de Jabac Toile de Jouy f250–0."

These were removed to his second house, Hôtel de Langeac. All of Jefferson's furnishings were carefully packed for shipment and used in his New York and Philadelphia residences and finally at Monticello.

Among the original cartoons of *toile de Jouy* on exhibition in the Musée des Arts Décoratifs, Paris, and reproduced in Series 9 of Œuvres de Huet et son École, is an example of what might be called the first state of this print, the cupids on the original being erased to make place for these designs so closely related to the War of Independence and Benjamin Franklin. These changes would better appeal to an American market.

The "best bed" has four posts of light colored mahogany and a painted cornice of unusual beauty. A white background is decorated with a blue line a quarter of an inch wide to give the impression of grooving. In the center, on a raised panel, a group of musical instruments and an open music book are painted in brown and gold. There are other musical instruments on the corners. The same cornice has been reproduced over the windows—a custom quite as common as it was charming a hundred years ago.

The hangings of this bed call attention from the detail of the bed itself. After the Revolution, English manufacturers were clever in recognizing the value of their brisk trade with America and the gravity of its loss when the em-

bargoes were enforced. The Americans would naturally look to other countries for their needs, for they had had enough of English goods. No patriotic Americans, however, could live without the patterns that the English manufacturer now printed.

The piece of old red printed linen, fig. 172, from England, which drapes the bed and covers the wing-chair, certainly appeared in many homes of the Early Republic, for it is absolutely irresistible.

Washington[1] stands in a golden chariot, in which Liberty, carrying a shield with the inscription, "American Independence 1776," is sitting. They are being whirled past the "Liberty Tree" by two leopards and heralded by two Indian lads with trumpets. The army follows in triumphant procession. In the foreground an otter looks on complacently while a large bird, resembling a cormorant, neatly swallows a small fish. Above, Franklin[2] and France carrying a liberty cap, walk hand in hand, each holding the end of a riband bearing the inscription, "Where Liberty Dwells there is My Country." All of this and more is shown in the illustration. This same material covers the big wing-chair before the fireplace.

The chest on chest, fig. 173, is most pretentious and unusual. It was made for the famous Elias Hasket Derby house, the finest of the period in Salem and the home of that great merchant ship-owner. The wooden figures on the pediment are believed to have been carved by Samuel McIntire, the architect of the Derby mansion. The columns

[1]This attitude resembles the one in the Trumbull painting in the next room.

[2]A portrait after a terra-cotta medallion by John Baptiste Nini.

Fig. 173. A very unusual CHEST *on* CHEST *surmounted by* CARVED WOODEN FIGURES *attributed to* SAMUEL MCINTIRE, *the* ARCHITECT *of many beautiful houses in* SALEM, MASSACHUSETTS

Fig. 174. A dainty little mahogany DRESSING-GLASS *with lion's-paw feet*

Fig. 175. A veneered BUREAU *of maple and mahogany with an* ARRANGEMENT *of* PANELS *which identifies it as the work of a* CABINETMAKER *of* PORTSMOUTH, NEW HAMPSHIRE

on the sides and the carving on the upper panel contain the Adam motives used by Hepplewhite, while those on the chamfered end posts, the skirt, and feet are a survival of the Chippendale era.

The beautiful swell-front mahogany and satinwood bureau, fig. 175, with urns on its brass handles, is stylistic with the rest of the furnishings of the room. The two long panels and one short one of satinwood veneer on each drawer give it unusual distinction.[1]

The dressing-glass, fig. 174, on this bureau is of a time before glasses were attached to bureaus. John Elliot, at his looking-glass store in Philadelphia, uses a woodcut of this very style in his advertisement in 1776, in the *Pennsylvania Gazette*, which reads:

"A CONSIDERABLE assortment of handsome Pier and Sconce GLASSES—a large choice of neat dressing GLASSES together with a great number of smaller sizes, very fit for country stores and shop-keepers to be sold wholesale and retail on the lowest terms."

In the overmantel is an embroidered picture, fig. 170, of a tomb, with miniature portraits, engraved by Norman, of George and Martha Washington attached to the material. A young girl stands beside the tomb underneath a weeping willow tree. Many of these pictures were embroidered to commemorate the grief of the nation over the death of its greatest hero. The art of embroidering such a picture in befitting manner as well as many other interesting things,

[1]The number of similar bureaus in old houses in and around Portsmouth, New Hampshire, allows the inference that this style was the fancy of a cabinetmaker of the vicinity.

were undoubtedly taught at many of the best schools. The idea that ladies should know nothing but how to embroider was fast being put aside by such work as that of the energetic Misses Saunders and Pierce, who advertised in the *Essex Register* in March, 1814:

"MISS SAUNDERS & MISS PIERCE having separately kept SCHOOL for a length of time with flattering success propose UNITEDLY to open a BOARDING SCHOOL on the first of April next, for the instruction of YOUNG LADIES: where, *in addition to all the common branches* they will teach, a correct knowledge of the globes and atlas, Topography, History, Blair's Lectures, Composition, the elements of Geometry, Trigonometry, Botany, etc. Embroidery of *every* description, in silks, chenille, crewels, and cotton; Filigree and Rugwork; Tambour on lace or silk; muslin wrought in gold or silver; Figure and Landscape painting, in fresco, oils or water colours on wood, velvet, silk or paper; Music (on Piano or Guitar) French and Latin Languages, and Dancing by professed masters of each.

For terms apply to Miss S. Vine-street, or Miss P. corner of Essex and Cambridge Streets, Day scholars as usual—— Every exertion will be made by the Ladies, to accomplish their pupils in mind and person."

The pottery statuette of Franklin and the busts of Washington, fig. 170, and a pair of flower holders, are the work of the Woods family in Staffordshire, England, noted for their modeling of figurines. The Franklin is by Aaron Wood (1717–1785). The Washingtons bear the impressed marks of Ralph Wood (1748–1795) and Enoch Wood (1759–1840), the maker of much of the dark blue Staffordshire pottery

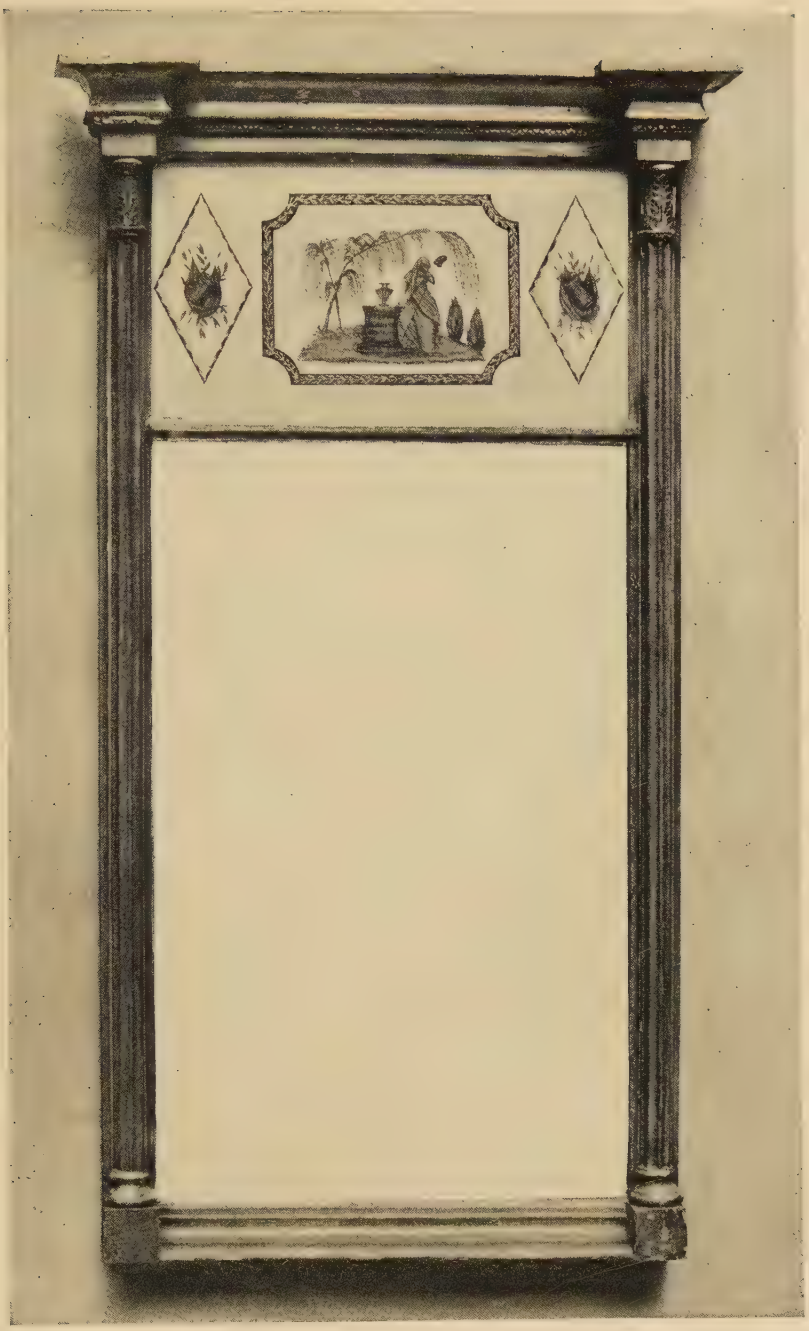

Fig. 176. A gilt MIRROR *of the* EARLY REPUBLIC. *On the glass panel is painted an* URN *inscribed,* HAMILTON, *thereby* MEMORIALIZING *the Nation's* GRIEF *at the* DEATH *in 1804 of our first* SECRETARY *of the* TREASURY

Fig. 177. A very beautiful veneered SHERATON CHAIR *of mahogany and maple, the seat of which is covered with an interesting* FRENCH COTTON *printed with* CLASSIC DESIGNS *in gay colors*

with the views of this country upon their surfaces. The flower holders are of the much appreciated "soft" pottery of Staffordshire, of which many pieces found resting places in the less pretentious houses of this country. Much of their charm comes from the colorings of their "enamels," reminiscent of the Chinese coloring in the salt-glazed wares of a generation earlier.

There are several sewing-tables in this bedroom, incorporating the general principle of the furniture of the day. All have reeded legs; one is oval in shape. Another, from the workshop of Duncan Phyfe, is square, with a bag tacked to the frame, providing a place for materials and mending. The front, with two drawers, is veneered in a light wood. The third table, of rich red mahogany, has a scene painted on the top and the date 1814. The picture might well have been the effort of one of the pupils of the Misses Saunders and Pierce.

The light colored tambour desk, with two drawers below the flap, lacks the distinction and beautiful proportion of the one standing in the Petersburg room. Above it hangs a mirror, fig. 176, made in memory of the death of Alexander Hamilton. It is governed by the same spirit as the embroidery over the mantel. On its glass panel a maiden bends in grief over a tomb inscribed "HAMILTON."

Three chairs, not quite so fine as, and of a different design from, those in the parlor, drew their inspiration from the same source, Hepplewhite's book of designs. The other side chair, fig. 177, is a beautiful example of inlaying and veneering. Its back is rectangular, with curved pieces forming a diamond inserted in it. The top rail, which is separated

from the diamond design by a short space, is reeded and carved to match the front legs. The seat is covered with a brightly figured old cotton of French design.

The handsome mahogany table inlaid with satinwood, which stands by the window, is the mate to the one in the parlor. These tables, with their distinctive beauty, must have added charm to any occasion on which they were used.

Of course the "best bedroom" in Eagle House was never as finely furnished as this one here, for only the wealthy could surround themselves with such luxuries. This room, as well as the parlor, shows the furniture owned by our merchant princes, rather than the interior of a room in a tavern.

Plate XX. The Charles Allen Munn Room, *composed of woodwork of* Philadelphia *origin in which the* Mantel, Furniture *and* Paintings *evidence the original owner's* Pride *in the* Achievements *of the* New Republic *and* Gratitude *to the* Men *who made it possible*

XX

The Charles Allen Munn Room

PHILADELPHIA, a peaceful Quaker town, the City of Brotherly Love, where the almshouse was known as a "Bettering-house," has furnished the woodwork for this room. It is here that the national note, memorializing the love for Washington and pride in the American Eagle, finds a concentrated expression. The flame of nationalism, responsible for the emblems symbolic of love of country, long dormant, was lighted by the birth of the New Republic, glowed brightly in 1798 under the insults of the French Directory, was fanned by the successes in the Mediterranean against the Barbary pirates, who were taking their tribute even from proud England, but burned most freely during the War of 1812 at the news of the glorious victory after victory on ocean and lake. A superficial glance takes in the woodwork and furniture as merely very fine examples of what might have been placed in a home built in the time of the Early Republic.

The doorways, window frames and chair-rails are from a house still standing at 237 South Third Street, Philadelphia, and are beautiful examples of the later work of craftsmen in their attempt to live up to the standards of the men who, half a century before, had built, among others, the Powel house on the same street.

The beautifully modeled applied ornaments on the doorways are characteristic of the fine work turned out by Robert Welford, a thriving Philadelphia manufacturer of composition ornaments and mantelpieces in the early part of the nineteenth century. His name appears on one of the pair of mantels in this room. The decorations are better modeled than most of our American composition ornaments, though lacking the more rugged character of those shown in other rooms on this floor, coming from other parts of the country. Patriotic symbolism was not unknown in fireplaces, for some of our men had decorated these very essential parts of a room with portraits in profile of Washington and Franklin, modeled after the reliefs of Wedgwood and Nini. In Salem, Massachusetts, that stronghold of Federalism, in the days when party strife waged more bitterly than to-day, composition reliefs of Alexander Hamilton had their vogue, in the homes of those opposing the anti-Federalistic views of Thomas Jefferson. The American Eagle is still found in mantelpieces and door trims in rooms of the older states.

While the two mantels, plate xx and fig. 178, with their elaborately grouped colonnades and urns, swags and fish-net ornament, lack the charming simplicity of the mantelpieces characteristic of the era, their central panels make them of great historic interest. In one is a relief of the Battle of Lake Erie, the result of which was announced by Commodore Perry, in that laconic message, "We have met the enemy and they are ours." It was this victory which freed the Great Lakes from British control and was of such importance in the safeguarding of New York that its announce-

Fig. 178. An American Adam Mantel *inscribed,* To the Memory of Departed Heroes, *before which is standing a lady in the short-waisted costume of the period*

Fig. 179. A mahogany SHERATON SECRETARY DESK. *Under the* URN *is inlaid an* AMERICAN EAGLE

ment caused the immediate illumination of New York City Hall, the presentation to Perry of the freedom of the city, and the ordering of his portrait for hanging in that beautiful building, now the one remaining monument in New York of the architecture of this era.

There is a different note struck in the central panel of the other mantel, fig. 178, and one that should not be forgotten. The proverbial weeping willow tree, so often found in mourning rings and needlework pictures of the period, shades a sarcophagus, on the front of which is the legend, "Sacred to the Memory of Departed Heroes" and on top of which a large American Eagle is perched.

The room is crowded with furniture of a style made here after the Revolution. Every piece of it has an American note, as each is ornamented with an American Eagle—inlaid on the tables or desks, or carved on the backs of chairs. The inlaying of the national emblem is pure Americanism, for it is not found in the furniture of the Old World. A number of the variations of the use of this eagle are to be seen here. This truly American bird was adopted in 1782 as the principal motive in the great seal of the United States, after a series of many complicated designs had been rejected as unsatisfying. The design of this one originated in the mind of William Barton of Philadelphia, whose prophetic report to Congress on the heraldic motive stated that of the colors used in the shield, the "White" was "emblematic of purity and innocence; Red, hardiness and valour; and Blue, signifies perseverance and justice. The Eagle displayed is an Heraldic figure; and being borne in the manner here described supplies the place of Supporters and Crest. The

American States need no supporters but their own virtue and the preservation of their Union through Congress."

The eagle was not, at first, so generally recognized as an American bird as it is now. When shown to Benjamin Franklin, as it appeared on one of the golden eagle insignia of the Order of the Cincinnati, with the remark that it more resembled a turkey than a bald eagle, it evoked from him the wish that it had been a turkey, "for, in truth, the turkey is in comparison, a much more respectable bird, and withal a true original native of America. Eagles have been found in all countries; but the turkey is peculiar to ours. . . . He is, besides, (though a little vain and silly, it is true, but none the worse emblem for that), a bird of courage and would not hesitate to attack a grenadier of the British guards who should presume to invade his farmyard with a red coat on."

On a dark green oval medallion an inlaid eagle with its half double circlet of eighteen stars may be found, inserted in the pedestal of the broken pediment of a simple secretary desk, fig. 179. Similar desks, fig. 205, carry the national note still further, as each panel of their doors was designed to hold thirteen panes of glass. These panels are of easy construction and are found in earlier English desks. They are a pattern very popular here, owing to their numerical symbolism. The slant-top walnut desk, fig. 180, with its bracket feet, might well have been made here in the third quarter of the eighteenth century were it not for its inlay of a splendid American Eagle, on each side of which is inlaid a large butterfly.

The third desk, fig. 181, is an example of the highest

Fig. 180. A Slant-top *walnut* Desk *of the* Early Republic, *on the* Lid *of which is inlaid an* American Eagle *and two large* Butterflies

Fig. 181. A Tambour Desk *of mahogany with* Inlays *of* Rosewood, Ebony, Maple, *and* Satinwood, *and on the* Door *of which is an* American Eagle *with* Eighteen Stars

order of work in mahogany and maple turned out by the cabinetmaker of the Early Republic. In its various inlays of unusual and intricate designs, rosewood, ebony, and satinwood are to be found. Its four drawers are paneled in golden maple of beautiful graining. The writing-board is hinged and when open is firmly held up by supporters which pull out from the sides. The top is composed of two drawers veneered with the same grained maple and enclosed in their panels by a delicate band of inlay in satinwood and ebony. Two recesses containing drawers and pigeonholes are hidden by strips of tambour.[1] Other drawers and pigeonholes are behind a beautiful solid door of the same colored mahogany and maple used in the making of the drawers above. In the central panel is inlaid, on a green background, a well-executed American Eagle with its eighteen stars. It varies from the other eagles with the eighteen stars in having its head turned to the left instead of the right as in the seal of the United States.

The central table is also of the Sheraton type, with the eagle taking the place of the urn or shell invariably found in the inlay of the panel which tops each tapering leg. It is made up from a pair of those semi-circular breakfast-tables with hanging flaps, which stood in the dining-rooms of the Early Republic and were only joined together to assist in the lavish hospitality for which the period was noted and when the family dining-table failed to provide space for the assembled company. The two tea-tables with flaps, fig. 184, took the place of the "tip" tables of the previous era. Two card-tables, fig. 182, also follow the general rectangular

[1]Tambour closings work on the same principle as a roll-top office desk.

lines of the sideboards and other furniture of the Sheraton type.

The eagle-back chairs, fig. 183, are a trifle later in style, reflecting the Directoire influence of the period.

A certain added sentiment attaches itself to the pieces decorated with the eagle medallions, in which have been inlaid stars of varying numbers—sixteen, seventeen or eighteen. Their insertion was prompted to take advantage of the same pride in the growth of the nation which added a star to our flag with the entrance of Vermont (1791), Kentucky (1792), Tennessee (1796), Ohio (1803) and Louisiana (1812). Fancy a young wife buying furniture for her home, making the purchase of a desk which contained only sixteen stars, when the nation was thrilling with pride over the addition of another commonwealth!

The American Eagle also appealed to workers in brass. It appears in the brass fender of this room and also engraved on the fronts of a pair of andirons. In various parts of the country it is still to be found in the leaded glass of the overdoors.

An unusual fancy of some cabinetmaker may be seen in the large mahogany-and-gilt pediment-top mirror, fig. 185, surmounted by an urn from which emerge stems of flowers and stalks of wheat. In the medallion beneath the urn is our Eagle, grasping in one talon a staff, on the top of which is a liberty cap[1], an emblem which figured largely in the decorations of the late eighteenth century.

The golden mirror, fig. 186, with its Adam ornaments,

[1] A beautiful pair of tables in the collection of the Rhode Island School of Design have similar medallions topping each leg.

Fig. 182. A Card-table *with* Ovolo Corners *of mahogany inlaid with an* American Eagle

Fig. 183. A New York *mahogany* Chair *of* Directoire *form with a carved* Eagle *on the splat*

Fig. 184. A PEMBROKE TABLE *with an inlaid* EAGLE *surmounting each leg. It was the* TEA-TABLE *of the* EARLY REPUBLIC

is also a product of this era of patriotism. The small oval engraving of Washington is given a military touch suggestive of the activities of the commander-in-chief in its enframement of a circular gilded panel, in the background of which is a grouping of tents. The surrounding panoplies carry out this military atmosphere.

On one mantelpiece are two pieces of a Chinese garniture decorated in gold with the Chinese conception of the American Eagle. For a century and a quarter these have been the treasured possession of one of our old New York families. On the other mantel are two large magenta and gold urns, also long owned by a New York family. They are of French porcelain, the make of some French potter desirous of building up a trade with America. On one, fig. 188, is a well-painted picture of Broadway of the olden time, as it appeared in the vicinity of the present Post-office. St. Paul's Church, which then fronted on the river, is prominently featured. On the left is that famous institution, the American Museum, the later ownership of which laid the foundation of P. T. Barnum's fame and fortune. The rotunda of the Merchant's Exchange of New York, as it was in the beginning of the second quarter of the century, appears on the other vase, fig. 187. Its minutely detailed painting allows a visualization of the interior architectural treatment designed by the same architect, Martin E. Thompson, who planned the Branch Bank of the United States, the façade of which forms the south wall of the American Wing. Possibly the artist has pictured one of the daily sessions of the Stock Exchange, for it was in this rotunda that the high-hatted stock brokers met to buy and sell government bonds

and bank stocks, railroad securities not being yet a popular form of investment. The early Wedgwood "Queen's ware" punch-bowl[1] on one of the tables closely follows in shape that wonderful early eighteenth century Boston-made silver Monteith, shown on the floor below. On its side is a rather elaborate chain, each link of which bears the name of one of the original thirteen states.

The portraits and silver in this room are all the bequest of Charles Allen Munn, to whose memory this room has been dedicated. Commodores Hull and Decatur, whose achievements have placed them high up on the honor roll of the American navy, gaze down from the wall. The most important as well as the most interesting of the four large portraits of Washington was painted by John Trumbull, descendant of Priscilla and John Alden and son of Jonathan Trumbull, Governor of Connecticut—the original Brother Jonathan. This painting, fig. 189, was done in London in 1780, probably from memory. To meet the demand for a true portrait of the man so much in the public eye, Valentine Green engraved it in the following year. To many it is our most pleasing portrait of Washington. It pictures him in the flower of manhood and before he showed the effects of responsibility so evident in the work of Gilbert Stuart.

Next in importance is the one painted by Charles Willson Peale when Washington was attending the Constitutional Convention in 1787. The third is by Adolph Wertmüller

[1]The piece bears the impressed mark of Wedgwood. He was very strongly opposed to the American war, but his position as "Potter to the Queen" made him exceedingly cautious in impressing his mark on pottery with American emblems, hence the absence of any mark on most of his wares made especially for the American market.

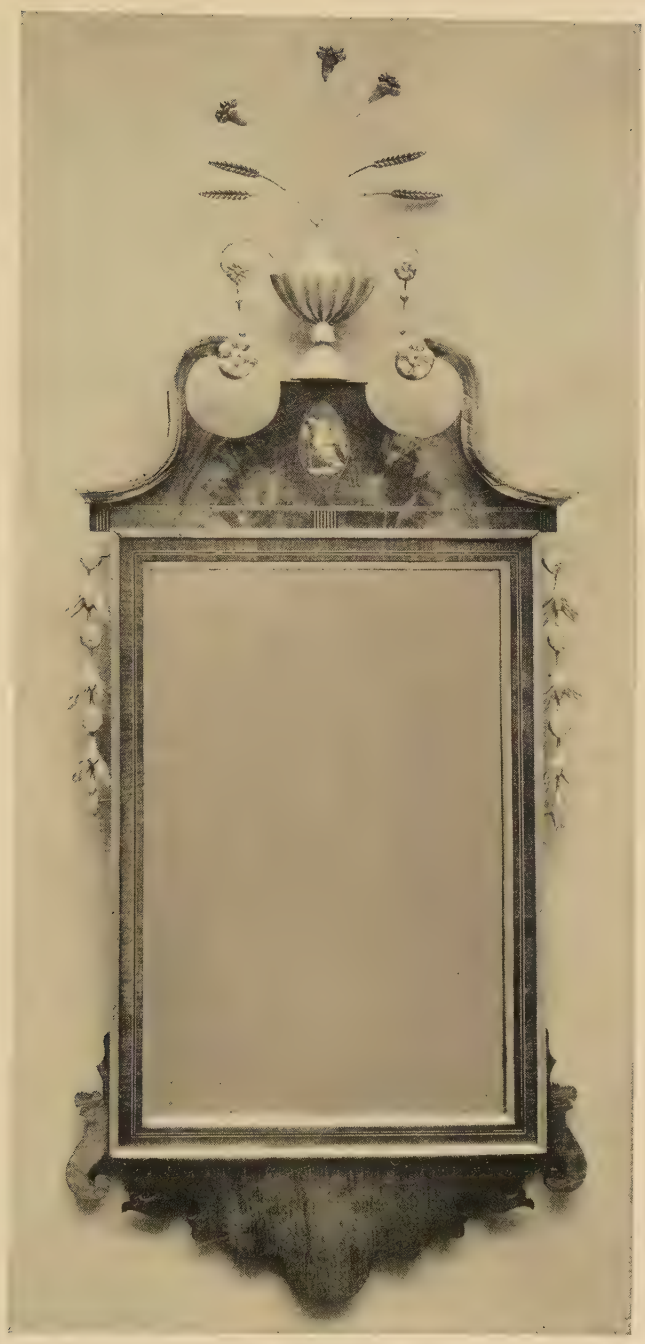

Fig. 185. A large walnut and gilt MIRROR *of the* EARLY REPUBLIC. *Beneath the gilded* URN *is inlaid an* EAGLE *grasping in its talon a* LIBERTY POLE

Fig. 186. A gilded MIRROR *with* ADAM ORNAMENTS. *In the center of the glass panel is a small engraved* PORTRAIT *of* WASHINGTON

upon Washington's order for presentation to Cazenova, of literary fame. It pictures a different Washington from the one we are accustomed to think of—a Washington who might have lived in court circles of Europe. Still another conception of Washington hangs over the Battle of Lake Erie mantel, done in 1824 by Rembrandt Peale. The profile in pastel by James Sharples is quite different. Sharples also did the portraits of Alexander Hamilton, and Noah Webster of spelling-book fame, which are also shown here. The numerous pictures of Washington bear out the sentiment of his letter quoted in connection with the R. E. Pine picture of Washington.[1]

Two miniatures of Washington by two Englishmen were also part of the Munn collection. One is by John Ramage, who worked in New York during the Revolution, and to whom Washington gave a sitting for a miniature in 1789, which he wanted as a gift for Mrs. Washington. It may be seen in the Alexandria ballroom. The other is by Robert Field. It was done after the well-known portrait by Stuart, and carries with it the association of having been presented by Mrs. Washington in 1801 to Tobias Lear, the faithful friend. It is now shown in the alcove on this floor.

A few of the large number of engravings of Washington in the Munn collection line the walls of the little exit, against the windows of which may be seen some examples of the early glassware made in this country. More is shown in the gallery devoted to the remarkable collection of American silver gathered by that indefatigable and insatiate collector, the Honorable A. T. Clearwater.

[1]See page 187.

None of these engravings can be classed as great art nor are they satisfying portraits of Washington. They must be reverenced, however, as having been made to meet the longing in every home throughout the land to gaze upon the features of the great soldier of the Revolution who, as President, was at the helm of the Ship of State, then sailing on the uncharted sea of political adventure. No more pleasing picture of the love of our people for Washington remains than the one drawn by that exquisite émigrée, the Marquise de la Tour du Pin, wife of the Minister to Brussels under Louis XVI, in an account of her journey to Albany from Boston in 1794:

"The frame house at which we stopped reflected an advanced degree of civilization in that it was provided with glazed windows; but it is the incomparable beauty of the family occupying it that is ineffaceably stamped upon my memory. First, the household: the man and his wife of forty or forty-five years, models of imposing elegance, figures endued with that exquisite beauty found only in works of the great masters. Around the two were grouped a family of eight or ten children, the young girls blossoming into womanhood recalling the beautiful virgins of Raphael, while the little children, with the figures of angels, Rubens himself would not have disowned. In the same house lived the venerable grandfather, his hair silvered by age, but free from infirmity.

"At the close of the meal, taken in common, he rose, and baring his head, solemnly pronounced these words: 'We are about to drink to the health of our beloved President.' One could not at that time, find a cabin, no matter how se-

Fig. 187. A FRENCH *porcelain* VASE, *showing the interior of the* MERCHANTS' EXCHANGE, NEW YORK, *where the stock-brokers held their daily sessions*

Fig. 188. Its COMPANION, *picturing* BROADWAY *and* ST. PAUL'S CHAPEL, *New York, at the end of the first quarter of the nineteenth century*

Fig. 189. GEORGE WASHINGTON, *with the* HUDSON RIVER *at* WEST POINT *in the background, painted in 1780 by* JOHN TRUMBULL

cluded, where this expression of love for the great Washington did not terminate each repast. To this was sometimes added the health 'du marquis, M. de La Fayette,' a name cherished in the United States."

The story of The Homes of Our Ancestors might continue indefinitely were it not limited to the American Wing. No romance could be more fascinating, nor a story more thrilling, than the adventure of a courageous people into trackless forests and the subsequent story of their success.

Enough has been told of the work of our early craftsmen to fortify the belief that they, far removed from the advantages accorded the artisans of the Old World, achieved a style of their own which can be counted among our national assets.

XXI

Other American Styles and Furnishings

THE American Wing has convincingly demonstrated that the love of the beautiful has long existed in America; also that American art has a strong background of tradition behind it. There was an appreciation of beauty here which was not confined to our craftsmen. It thrived in the houses of many of the men by whose efforts our country was developed and our Republic founded. Without patrons our craftsmen could not have successfully carried on their trades.

Another impression which no visitor can fail to carry away is that the old American arts and crafts, in their simple elegance, are in thorough harmony with the mental attitude of our people; they lack the pomp and splendor of the Old World, which reflected conditions which the builders of this country came over here to escape.

Possibly the most impressive and far reaching of all the thoughts carried away by visitors to the American Wing is the feeling that a great opportunity for surrounding ourselves with an atmosphere of beauty has been lost through our neglect of the minor arts, of which so many fine examples appear there.

The term "art" has long included, in general acceptance, only painting and sculpture. Many people, even to-day,

hold the same idea, for art in craftsmanship has until recently played but little part in the development of our museums. Now, however, more and more attention is being paid to certain of the minor arts, which—call them accessories, if you will—are in reality much more important in the cultivation of the love for the beautiful among our people than the great gallery paintings and pieces of statuary which in our childhood seemed to comprise the whole field of art. Even the greatest museum devotee can spend but a few hours a month under the spell of the great master painters and sculptors—a small fraction of the time spent at home or in the office. There has come a gradual realization that the minor arts have a real artistic appeal, that esthetic delight can be obtained from a well-designed piece of furniture, from the shimmer of a bit of silver of unusual texture and good architectural form, from a piece of pottery perfect in shape and glaze, a print true in drawing and composition, a wallpaper of inspiring pattern, or a beautiful fabric. There is no question but that there is a sincere and spreading interest in these so-called minor arts, so attractively exhibited in the American Wing.

It is a realization of this fact which has prompted the Metropolitan Museum to hold each winter an exhibition of the fine furniture, silver, textiles, pottery, glass and wallpaper turned out by our American manufacturers, whose designers, more and more each year, are drawing upon the Museum's collections for their inspiration.

True art is again coming to the surface. "Jazz" in art, with its utter disregard of basic principles, the knowledge of which is acquired only by long years of study and effort,

seems to be less in the public mind to-day. Long years of training in the fundamentals of their arts gave our early craftsmen the position they occupied and still hold.

Much of the charm of the old American rooms is due to the fact that their furnishing is stylistic, for styles in architecture and furniture largely dominated the art of the silversmith, potter, weaver, engraver, and wall-paper maker. It is the assemblage of various objects of the associated arts, all sympathetic in style, which has produced the esthetic atmosphere.

Our early architecture has been most ably and exhaustively discussed by Norman M. Isham, Joseph E. Chandler, Fiske Kimball and a score of others. They have shown us that the vast majority of the earliest houses were frame, covered with sheathing both outside and in. The great abundance of wood here enabled the builders to provide a protection against the terrific cold of the New England winters not given by the half-timbered houses which add such charm to a visit to Elizabethan England. In our later colonial period the architectural styles represented our builders' attempts to translate in terms of wood the stone and brick houses of England. Their floors as a rule were divided by a wide stair hall, on each side of which were two rooms. These houses have a distinct flavor of their own. Their details of ornament were worked out often from the same architectural books as those in the hands of the British carpenters and joiners. Yet they are very different from the work found in the Old World houses. It may be that they were built jointly by workmen of various nationalities—Dutch, Flemish, German, French, and English, though the last

named largely predominated. It may be, also, that the tools were cruder.

In the early days our carpenters relied largely on English books of architecture. Among those advertised here were: The Designs of Inigo Jones (1727), by William Kent, and a Book of Architecture (1728), by James Gibbs. The works of Abraham Swan, from 1745, had such popularity that an American edition in large folio was brought out in Philadelphia, entitled: The British Architect; or the Builder's Treasury of Stair Cases, by Abraham Swan, architect. "Printed by R. Bell, Bookseller for John Norman, Architect and Engraver, Philadelphia, MDCCLXXV. The whole being illustrated with upwards of one hundred Designs and Examples curiously engraved on Sixty Folio Copper-Plates."

Such a book could be published here only by advance subscriptions. It is a most interesting fact, as noting the desire for knowledge and pride in accomplishment of our eighteenth century artisans, that the list of "Names of Encouragers" printed in this volume included those of sixty-two master builders, one hundred and eleven house carpenters, two cabinetmakers, one tallow chandler, one ship joiner, one turner, three gentlemen, and two merchants. Such was the success of this volume that Norman issued a prospectus for A Collection of Designs in Architecture, which he proposed to publish in two volumes. The outbreak of the war stopped its publication after a part had been issued.

After the Revolution (1786) Norman published in Boston an elaborate small folio volume: The Town and Country

Builder's Assistant ". . . with upwards of two hundred examples. Engraved on 60 Folio Copper-Plates . . . by a Lover of Architect," which contained a very interesting detailed list of "The prices of Carpenters' Work in the Town of Boston."

Then followed American publications of English books by William and James Pain, based on the Adam style. A Massachusetts builder, Asher Benjamin, issued two volumes in 1796 and 1806 in which we find a number of Benjamin's interpretations of the Adam style. In 1805, Owen Biddle, who styled himself, "House-Carpenter and Teacher of Architectural Drawing, Philadelphia," issued a volume entitled, The Young Carpenter's Assistant; or, A System of Architecture adapted to the Style of Building in the United States, which by 1817 had gone to four editions. In its preface Biddle bemoaned the fact that the books at his students' disposal had been written by "foreign authors who have adapted their examples and observations almost entirely to the style of building in their respective countries, which in many instances differs very materially from ours." Biddle thus recognized then, as we are commencing to do now, that our builders had unconsciously developed an architectural style of their own. Further research will prove not only that we have a very distinct colonial style, but that most of the Colonies had individual styles based on the general American style. Some of the mid-eighteenth century Portsmouth, New Hampshire, interiors can be aptly described as attempts of the local ship carpenters to imitate the carvings of Grinling Gibbons. Almost every group of builders had their own localisms.

Another interesting feature of our earlier architecture is that almost invariably the interior details in all of our finest old houses, even those known to have been constructed by the same house-wright, have a strong character of their own. There was no literal copying. The personal element was strongly expressed. Had the American Wing been equipped with ten times the number of rooms, it would even then have failed to give more than a glimpse of the individualism shown by the early joiners, as the men who did the interior woodwork were termed.

Fiske Kimball, in his Domestic Architecture of the American Colonies and of the Early Republic, points out that this individualism was even more marked during the early days of the Republic, when our architects made "a much more distinct and characteristic achievement in architecture." He also makes the enlightening statement:

"The classical revival was, to be sure, a movement which had its beginnings abroad, and which there also had the same ultimate ideal, the temple. By priority in embodiment of this ideal, however, and by greater literalness and universality in its realization, America reveals an independent initiative. As to the origin and antecedents of American classic buildings it will suffice here to recall that the Virginia Capitol, designed in 1785, preceded the Madeleine in Paris, first of the great European temple-reproductions, by twenty-two years; and that the Bank of the United States, built 1819 to 1826 antedated the corresponding foreign versions of the Parthenon, the National Monument at Edinburgh, and the Walhalla at Regensburg, by ten years or more. The adoption of the temple form there for buildings devoted

to practical use came later, in the Birmingham Town Hall (1831)."

Our finest early pieces of furniture, to the casual observer, differ but little from the English prototypes. Still, these are different, as may be noted by a careful comparison between the early English furniture on exhibition in the Museum and that in the American Wing, some of which originally stood in the "greate" houses of the towns, while other pieces passed their early days in the minor houses of the outlying settlements. The chests in the top floor gallery represent the earliest types of furniture used in New England. The feature of these indispensable pieces of furniture is their over-all carving. Then came those with carved panels with applied turned decoration, and following these are those in which the paneling is the distinguishing note. The earliest types lack drawers and were the receptacles for the surplus wearing apparel of the family. As luxury increased, one, two and even three drawers gave better facilities for the care of the family wardrobes.

Knowledge as to the makers of most of our American silver gives it a greatly added interest as well as accurately dating it to the period in which the silversmith worked. Such knowledge in regard to our seventeenth century furniture does not exist. What an added interest there would be to a chest did it bear the signature of John Alden, the carpenter and joiner, and a date which would identify it as having been made while his thoughts were on the outcome of his courtship of Priscilla. We do know, however, that the same men who constructed the houses made the furniture, and that New-England-made furniture must have been sent South for

Fig. 191. A Bible-box

Fig. 190. A Chest Without Drawers

Fig. 192. A Chest With One Drawer

Fig. 193. A Chest With Two Drawers

All are the work of Nicholas Disbrowe, *a* Hartford Joiner, *who died in 1683*

sale, as in 1697 laws were passed in Maryland forbidding the entrance of New-England-made furniture into that Colony.

Three years ago there came into the possession of Mr. Luke Vincent Lockwood, veteran collector and preëminent writer on American furniture, a carved chest, on the back of the lower drawer of which is written in seventeenth century handwriting, "*Mary Allyns Chistt Cutte and Joyned by Nich Disbrowe.*" In a scholarly article printed in the Metropolitan Museum Bulletin of May, 1923, Mr. Lockwood, by a careful comparison of the carvings thereon with those of the signed piece, convincingly attributes the chests shown in figs. 190, 192, 193, as well as two oak boxes, one of which is shown in fig. 191, on exhibition in our seventeenth century gallery, to this Hartford joiner. He was born in Essex County, England (1612–1613), resident of Hartford in 1639, and soldier in the Pequot War. The prosperity of Disbrowe's business is proven by the estate of £210.10.01 which he left in 1683—a goodly estate for the time.

At first sight the main elements in design in these chests appear to be Flemish. Careful comparison, however, of the carving on these pieces indicates that Disbrowe evolved a style of his own. His designs naturally varied in order to fit each individual piece, the distinguishing features being "the undulating bands with tulips flowing from the stiles to the rails without break, the use of the tulip and leaf in great variety of combination, and particularly the stem with tulips and leaves attached to the sides and tops."

It seems strange that of all our seventeenth century carved furniture, those showing the Flemish influences in carving

apparently originated in the Connecticut River Valley rather than in New York. The people of New Amsterdam apparently preferred the painted *kases* of the order of the one, fig. 45, shown in the Woodbury room, to the ornately fashioned pieces of Holland. Possibly the thriving trade carried on between the Connecticut River settlements and the traders of New Amsterdam may have brought in a Flemish chest, the decorations of which appealed to this early Hartford workman.

Our chairs, as shown on the top floor, also were individualistic throughout the seventeenth century. The earliest—"wainscot chairs," figs. 8 and 9—had solid backs and were ceremonial. Next come the chairs of the Carver type, fig. 194, in which both back and sides are composed of turned members. These were followed by the slat-backed variety, figs. 32, 33, 34, abundantly shown in the seventeenth century house. The slats in their backs were often curved, while the most interesting feature is the turned finial on both front and back posts. These were of simpler construction than those of England and were extremely serviceable. Some degree of comfort was obtained for all of these chairs by the use of thin cushions, often covered with gay damask, as may be noted in the seventeenth century section of the American Wing. The turned chairs, fig. 15, whose backs were covered with hide or Turkey work with fringes of silken tassels, are of the type which was popular in England when Cromwell was in the ascendancy. Later came an American adaptation, figs. 195 and 196, of the English bannister-back. Our craftsmen increased the comfort of these chairs by split-

Finial

Fig. 194. A Turned Chair *of the first half of the seventeenth century, known as the* Carver *type, which are of the same style as one said to have been brought over in the* Mayflower *by* Governor Carver *and now in the* Museum *at* Plymouth, Massachusetts

Fig. 195. A Banister-back Chair *of the first quarter of the eighteenth century.* Continental Influences *are apparent in the carved* Cresting *and* Spanish Feet. *The earlier* Slat-back *motive is still in evidence*

Fig. 196. A Banister-back Side Chair *of a similar period. In the* Cresting *is a suggestion of* Fleur-de-lys. *The* Split Spindles *give simplicity and are a pleasant contrast to the elaborately carved backs of the* English Prototype

PHILADELPHIA, JUNE 20th, 1775.

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And by ROBERT WELLS, *Bookseller*, in CHARLESTOWN, SOUTH-CAROLINA.

Fig. 197. A PROPOSAL *for the issuance in* PHILADELPHIA *of what might have been an American* CHIPPENDALE'S DIRECTOR

ting the bannisters and placing the flat sides toward the occupant of the chair.

The most elaborate of our early furniture came from a group of cabinetmakers who worked in Philadelphia. It is most interesting, though it lacks the elegant simplicity so characteristic of American furniture. Much of it has been illustrated in the chapters devoted to the second period. The authorship of the more elaborate pieces is still shrouded in mystery, notwithstanding the laborious efforts, covering a number of years, of Samuel W. Woodhouse, Jr., and Alfred C. Prime, of Philadelphia, whose researches have contributed so largely to our knowledge of old Philadelphia arts and crafts.

There were, however, so many fine cabinetmakers in the vicinity that John Norman, the architectural engraver, issued a proposal, fig. 197, for what might have been an American edition of Chippendale, had not the news of the Battle of Bunker Hill destroyed any chance of its success.

The very elaborate billhead shown in fig. 198 was made for one of these men, Benjamin Randolph, by J. Smithers, an engraver who was doing work in Philadelphia about 1770. The various pieces of furniture pictured on it show that Randolph must have had access to a copy of the third edition (1762) of Chippendale's Director. Randolph's association with Thomas Jefferson is an interesting one, for it was while Jefferson was occupying two rooms in Randolph's new brick house that the cabinetmaker, in May, 1776, made the historic portable writing-desk from a set of designs carried to Philadelphia by the future author of the Declaration of Independence. This desk was one of Jeffer-

son's most treasured possessions; many years later it was sent by him to his favorite granddaughter, Ellen, to present to her husband Joseph Coolidge, Jr., to replace a lost desk made as her wedding present by Jefferson's negro woodworker, John Hemings. It contained the following inscription, placed in one of the folds:

"Thomas Jefferson gives this writing desk to Joseph Coolidge, Jr., as a memorial of affection. It was made from a drawing of his own, by Ben. Randolph, cabinet-maker at Philadelphia, with whom he first lodged on his arrival in that city, in May, 1776, and is the identical one on which he wrote the Declaration of Independence. Politics, as well as religion, has its superstitions. These, gaining strength with time, may one day give imaginary value to this relic, for its associations with the birth of the Great Charter of our Independence."[1]

There must have been a great deal of the elaborate Philadelphia furniture made.[2] The Museum has a number of pieces, some superb ones are in New York collections, others add greatly to the rooms in the Pendleton house, an annex of the Rhode Island School of Design at Providence. Much of it is to be seen at the Pennsylvania Museum in Fairmount Park, in the large room of Independence Hall, and the

[1]The crudeness of much of the furniture still in old Southern homes is accounted for by the fact that many of the larger estates had their own slave carpenters and cabinetmakers, who made much of the necessary furniture for the simple rooms of the houses.

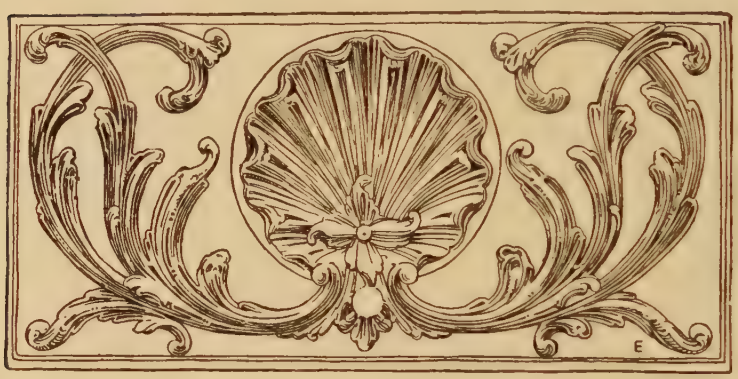
[2]Mr. Alfred Prime's most valuable pamphlet, Colonial Craftsmen of Pennsylvania, Reproductions of Early Newspaper Advertisements, Bill Heads, and Business Cards of Cabinet and Mirror Makers contains lengthy advertisements of two dozen chair-makers, joiners, and carvers working in Philadelphia prior to the Revolution, some of whom certainly must have made much of this beautiful furniture.

Fig. 198. An engraved Billhead *of* Benjamin Randolph's, *the maker of the* Desk *on which* Thomas Jefferson *wrote the* Declaration *of* Independence

Fig. 190. A handsome PANELED WALL *in* MOUNT PLEASANT, *built in 1761 in* FAIRMOUNT PARK, PHILADELPHIA. *The* CARVINGS *on the* OVERMANTEL *resemble those on some of the fine* PHILADELPHIA HIGHBOYS

near-by private collections. None of the known important pieces duplicate each other. It is very different from the furniture turned out elsewhere in this country. The larger pieces—highboys, tall chests, desks, pier-tables, and lowboys —are very unlike the English pieces of the same period. There is a strong French influence in many of the details and a difference of character from the French notes shown in plates in Chippendale's Director, published in 1754. There may have been a group of French wood-carvers in Philadelphia; there were many French silversmiths in the Colonies. The applied foliated scroll, which is a feature of much of this furniture, may have been an attempt to secure in mahogany the effect of the golden bronze applied ornamentation found on so much of the early French furniture. There is one thing evident: the same men who did the carving on the mantelpieces of the Philadelphia room, plate XII, Mount Pleasant, fig. 199, in Fairmount Park, and other Philadelphia rooms, did much of the elaborate carving on the fine furniture. The same individualistic quatrefoil rosettes appear on furniture and overmantel. The applied foliated scrolls, finial, and rosettes on the volutes of the pediment must have been done under the supervision of the same master carver who did the work on some of the Museum's highboys and lowboys. The drawings, on the following page, of the ornaments on the top and drawer of a highboy, fig. 200, belonging to the Museum, show knowledge of technique possessed by some of the unnamed Philadelphia cabinetmakers. Each piece of this Philadelphia work indicates that many of the designs were suggested by a study of the publications of Chippendale, Robert Manwaring, and the

Carving on scroll top of highboy



Carving on drawer of highboy

Batty Langley books, copies of which are in the Museum's library. Yet many of these Philadelphia pieces are so very different from those made in England that we can claim that the colonial Philadelphia workmen, as well as Goddard at Newport, created styles which America can proudly call her own.

The beautiful pier-table, fig. 97, at first impression appears

Fig. 200. A PHILADELPHIA HIGHBOY *of the third quarter of the eighteenth century*

Fig. 201. Three PHILADELPHIA CHAIRS *which follow very closely the style of* CHIPPENDALE. *The recent discovery of their Philadelphia origin reveals an heretofore undreamed of* EXCELLENCE *of workmanship by our* COLONIAL CHAIR-MAKERS. *The* HEADS *on the skirt and knees are very unusual and allow the* CONJECTURE *that they are* PORTRAITS *of some* ILLUSTRIOUS PERSONAGE *then much in the public mind*

to be Louis XV, as also does a very similar piece in the Cadwallader house in Philadelphia, yet it has certain details and individualism in its carving which assure its Philadelphia origin. The same is true of the tip tea-tables, fig. 90. It is an interesting fact that an advertisement in 1737 of "Tea Table Bolts," by Francis Richardson, a Philadelphia silversmith, dates the making of tip-tables there a generation before the accepted date of their popularity in England.[1]

Many of the Philadelphia-made chairs have very high quality. Some of the most elaborate, figs. 201, 202, 203, followed English models rather closely and were long believed to be English. In a Philadelphia collection are chairs of a much higher grade of workmanship than was believed possible to have existed in this country. The placing of the well-carved human faces, fig. 201, on the skirt or knees of a chair is very unusual as well as interesting and sounds a note also found on the early New York tankards, fig. 19. The moulded leaves on the knees of the rather simple chairs in the Alexandria ballroom are also found on lowboys. It is an individualistic treatment definitely known to be used by William Savery, a chair-maker and joiner of many years' residence in Philadelphia.

There is a certain curious localism in even the most elaborate of the Philadelphia work which helps in its identification. In some of the most beautifully carved highboys and chests the sides and bottoms of the drawers are thick and

[1]This particular kind of Philadelphia furniture which shows a similarity in treatment has been most ably discussed in Bulletins of the Pennsylvania Museum of May, 1924, and January, 1925. Its decorative side was treated in the Bulletin of the Metropolitan Museum for December, 1918, for which the drawings on page 250 were made.

hand-hewn. Crescent-shaped gougings are often found on the under sides of the pediment volutes in many of the more important pieces. Apparently the pieces bearing this feature all came from the same Philadelphia workshop.

The backs of the rear legs of most of the Philadelphia chairs are rounded instead of straight. Again, the joining of the seat to the back is done in a manner different from that of chairs made in other localities.

After the Revolution the manufacture of furniture in New York was of such proportions as to warrant the issuance of a hundred-page book in 1796, The Journeymen Cabinet and Chair Makers' New-York Book of Prices, in which the journeymen printed the prices agreed upon for every detail which entered into the making of all pieces of furniture. "Day men to work ten hours per day; employer to find candles." This volume is of extraordinary interest in that it not only dates and lists the large number of various kinds of furniture made at the time, but also describes the numerous variations, the details of the designs and dimensions of: "A dressing chest, a round front dressing chest, a serpentine ditto, a ditto with strait wings, a kneehole dressing chest, particulars of a furniture drawer, a secretary drawer, a secretary, a desk, a double chest, a round front double chest, a low wardrobe, a round front wardrobe, a wing'd wardrobe, a press bedstead, a bureau bedstead, a bookcase, a counting-house bookcase, a strait front library bookcase, a library bookcase with wings, a strait front cabinet, a serpentine front cabinet, a lady's cabinet, a cylinder fall writing table, a cylinder fall desk, a tambour writing table, a tambour desk, a library writing table, a knee-hole

Figs. 202–3. PHILADELPHIA CHAIRS *of the period just prior to the* REVOLUTION, *which furnish further proof of some* PHILADELPHIA CHAIRMAKER'S *great ability. They also suggest the* SUMPTUOUSNESS *of the furnishings of some of the* PHILADELPHIA HOUSES *at which were entertained many of the* MEN *who* DELIBERATED OVER *and* SIGNED *the* DECLARATION OF INDEPENDENCE

Fig. 204. An unusual SHERATON CHAIR, *on the back of which some* AMERICAN *cabinetmaker has carved the* SUNBURST *so often found on our old* MANTELS

library writing table, a circular library writing table, a kidney library writing table, a knee-hole kidney ditto, a rising top writing table, a pembroke table, a pillar and claw pembroke table, a square card table, a card table with ovalo corners, a hollow corner'd card table, a chamber table, a circular pier table, a circular inclosed pier table, a strait front inclosed ditto, a pier table with ovalo corners, an enclosed pier table with ovalo corners and strait middle, a dining table, a half round ditto, a strait front sideboard table, a strait front celleret sideboard, a round front celleret sideboard, a serpentine front celleret ditto, a circular celleret ditto, a celleret ditto with ovalo corners, a celleret sideboard with elliptic middle and elliptic hollow on each side, a celleret sideboard with elliptic middle and ogee on each side, a pedestal, a vase glued up for the turner, a pillar and claw dining table, a lady's dressing table, a bason stand, an inclosed bason stand, a corner bason stand, a corner inclosed bason stand, a shaving stand, a ditto with canted corners, a gentleman's dressing stand, a night table, a mahogany tambour inkstand, a music or reading stand, a table desk, a counting-house desk, a double ditto, a square work table, an oval ditto, a canted corner ditto, a square urn stand, a celleret, an octagon celleret, an oval ditto, an oval tea-tray, a chamber clothes horse, a folding chamber ditto, a horse fire screen, a pole screen, mounts for pole fire screens, a tripod bottom for a face screen, a dressing box and glass, a window blind, a knife tray, a butler's tray, a portable writing desk, a knife case, a vase knife case, a clock case, cradles, bedsteads, tea-chest, patries, chairs, a splatt back chair with three cross splatts, a heart back stay rail chair,

an urn back stay rail chair, a square back chair, elbows for chairs, easy chairs, sofas, a square back magohany sofa, cabriole sofa."

Much of the individualism of our later cabinetmakers has been noted in previous pages. A very American adaptation of the Sheraton chair, fig. 204, shows an introduction of the same sunburst found on so many of the American mantelpieces of the period. The suggestion of the Gothic arch is also very unusual. Much of the beauty of this chair is in the elaborate reeding on the splats, skirt, and legs.

Some of our fancy chairs of the type shown in the alcove on the ground floor, plate xv, have their own marked individuality. A set of Sheraton chairs, painted in gold and vermilion, in which the arrow figures in the outlines of the rails of their backs, still furnish the parlor in Portsmouth, New Hampshire, for which they were originally purchased. A New York maple cane settee has, on the long panels of the top rail, well-painted views of the ruins of Fort Ticonderoga, the Hudson River at West Point, and a view of the Aqueduct Bridge at Little Falls.

Our most beautiful painted furniture was made by Robert Fisher, a Baltimore cabinetmaker. The feature of a very interesting room in that city is an elaborate set painted in black and enlivened with gold arabesques and groups of musical instruments. In the central panels of certain of the larger pieces the artist has inserted in color a picture of the original owner's house and views of the surrounding landscape. On another set in the same city, on the backs of the chairs and sofas are to be seen brilliantly painted pictures of the red

brick and marble mansions which belonged to notable people in Maryland.

Like the cabinetmakers, many of our American mirror makers developed a style of their own during the Early Republic. Previously most of our mirrors had been imported. Those made here followed English forms rather closely, but many of them were very crude. In the Early Republic there were some mirror makers of unusual ability. Some of their work is far more elaborate than that shown in the American Wing. On some of these mirrors are found elaborately painted glass panels picturing various memorials to Washington, views of our cities and public buildings, and the naval battles of the War of 1812. For sheer beauty and delicacy probably none surpasses the large mirror shown in fig. 206. Its well-modeled classic columns, urns, and torches give it great distinction. A big American Eagle rests on the upper panel. Below it is a larger panel of white and gilt glass on which is a well-drawn picture of Mount Vernon, the "seat of the late General Washington," taken from the Potomac River.

It was in silver that our early craftsmen found their best opportunity for self-expression. Much of its beauty is obtained from the texture of the metal and the architectural form. The texture of our eighteenth century silver differs from that of to-day as does satin from linen. The old silver vessels were made from coin. Probably the larger pieces were all made on order. The general lack of uniformity, which is especially noticeable in the New York tankards, is accounted for by the varying amount of coin handed in with the order.

A contemporary engraving of a seventeenth century goldsmith's shop, figs. 207 and 208, pictures the various stages of its manufacture.[1]

Our early silversmiths must have relied greatly upon the various books on architecture which were imported into the Colonies. They had no technical books of their own. The early eighteenth century silver was stylistic with the architecture. One evening a number of years ago, Cass Gilbert, the architect of the Woolworth Building, was dining with me. We had been drinking ale out of some eighteenth century mugs. He lifted up an empty mug and examined it closely. Later on he stepped to the sideboard and inspected piece after piece of eighteenth century colonial silver. He then asked, "Do you know why this silver makes such an appeal?" In the same breath he answered his own question, "Its classic mouldings and forms; the swelling lines of this broad bowl seem to me like those of the bowl of the fountain in the gardens of the Vatican, or those in that other charming fountain which one sees in the foreground of the view of St. Peter's from Pincian Hill; the graceful curves of a cup seem like the lines of a pedestal of the best period of the Florentine Renaissance. And so it is with the other pieces; each suggests in some detail knowledge of the art precedence of an age more critical and more appreciative than our own."

It is in the household silver that the American styles are most apparent. The flat porringer handles, illustrated herewith, were very individualistic and very different from

[1]This process, which gave the silver its beautiful texture, has been well described in C. Louise Avery's delightful book on the Clearwater Collection, published by the Museum in 1920. It was for this book that the drawings on pages 257-259 were made.

Fig. 205. A Secretary Desk *from* Baltimore *with an* Eagle *inlaid in the lid. Each door contains* Thirteen *panes of glass, a* Number *of great significance in the early days of the* Republic

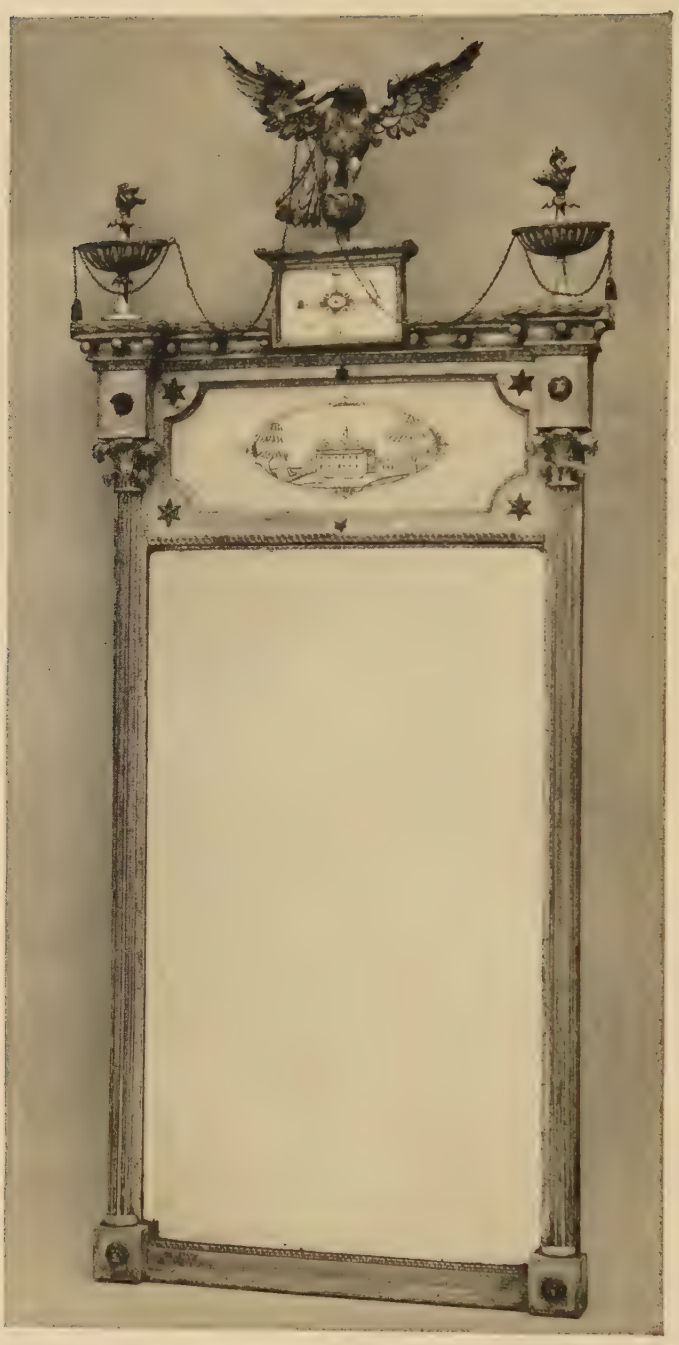
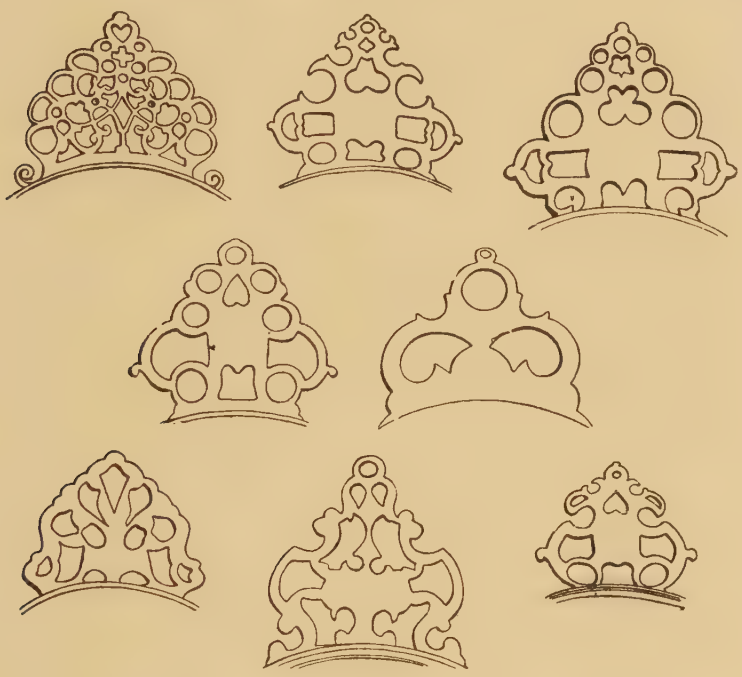


Fig 206. A remarkable large gilded wood MIRROR *with* ADAM URNS *and* COLUMNS. *A view of* MOUNT VERNON *from the* POTOMAC RIVER *adds greatly to its interest*

their English prototypes, which as a rule were far simpler in design. The early "geometric" handle made by Cony, the second in the group illustrated, might well have been cast from one brought over from England. The later ones differed from their English prototypes. In many of them



Porringer handles

are found the same heart-shaped and quatrefoil piercings which appear in the chair-back, fig. 47, of their period. The caudle cups, fig. 16, as a rule relied on form and texture for their beauty, and usually lack the elaborate raised ornamentation on the one by Hull and Sanderson, which closely follows an English model.

Our tankards have very great distinction. Some were

very ornate, fig. 209. Generally their bodies and lids were plain, save for the engraving, which also had a character of its own. The New York tankards invariably were larger, thicker, and more massive than the English tankards of the Charles II period, whose general forms they rather

Cherubs' heads on tankard handles

closely followed until the Revolution. Their usual corkscrew thumb pieces, shown on the Van Dyck tankard, had appeared on English tankards; the long beaded drops or rat-tails, often applied on the handles of these New York pieces, were also of European suggestion; but each maker used his own variation of the generally accepted design.

The Intent of the Frontiſpiece.

1 *St.* Dunſtan, *the Patron of the* Goldſmiths *Company.*
2 *The Refining Furnace.*
3 *The* Teſt *with Silver refining on it.*
4 *The Fineing Bellows.*
5 *The Man blowing or working them.*
6 *The* Teſt *Mould.*
7 *A Wind-hole to melt Silver in without Bellows.*
8 *A pair of Organ Bellows.*
9 *A Man melting or Boiling, or melting Silver at them.*
10 *A Block, with a large Anvil placed thereon.*
11 *Three Men Forging Plate.*
12 *The Fineing and other* Goldſmiths *Tools.*
13 *The* Aſſay *Furnace.*
14 *The* Aſſay-*Maſter making Aſſays.*
15 *His Man putting the Aſſays into the Fire.*
16 *The Warden marking the Plate on the Anvil.*
17 *His Officer holding the Plate for the Marks.*
18 *Three* Goldſmiths, *ſmall-workers, at work.*
19 *A* Goldſmiths *Shop furniſhed with Plate.*
20 *A* Goldſmith *weighing Plate.*

Figs. 207–8. A seventeenth century Silversmith's Workshop. *The* Frontispiece *of a* New Touchstone *for* Gold *and* Silver Wares, *issued in* London *in 1679*

Fig. 209. A very ornate Silver Tankard, *made by* Peter Van Dyck *of* New York *in the early eighteenth century. The large* Coat-of-arms *on its front is that of its original owners,* Hermanus *and* Annetjie Wendell, *and illustrates the* Excellence *of the work of our early* Engravers

At times these New York silversmiths applied to the handles of the larger tankards embossed designs containing cherubs and garlands of fruit and flowers, fig. 209—a very utilitarian addition which afforded a firmer grip as well as adding to the splendor of this useful article. The most distinguishing feature of many of these New York tankards is the raised foliate border above the base; it is seldom found in those made elsewhere in the Colonies. The general idea came from beakers brought over from Holland, and our early

Foliated borders

silversmiths adopted it as embellishment for their tankards. Every silversmith who used it varied the original design, as shown by the line drawings. This is also true of the elaborate tips almost invariably found on our colonial tankards. The English goldsmiths as a rule confined themselves to oval or round plates. Many variations of the cherub's head were modeled in wax and cast by these New World craftsmen. Men's heads, probably portraits of some distinguished burghers, occasionally supplanted the more ornate work, which in one or two cases almost savors of the touch of the Renaissance silversmith.

In teapots, also, fig. 76, a group of New York silversmiths created their own style, and one which had real beauty.

The motive was taken from the little octagonal teapots of the Old World, examples of which may be found in the collection of European silver in the Museum. Our men gave the teapots larger circular bodies, "beautiful as classic bowls," on finely modeled bases; longer and better defined necks and shoulders, to both of which they added mouldings. The weight of these as a rule averaged between twenty-three and twenty-four ounces. They are described as, "3 Pots with wooden handles, viz. Coffee, Thea and Milk, 69½ ounces," in the inventory of Abraham de Peyster, who died in 1728, and who previously married the niece of the Jacques de Peyster whose portrait hangs in the gallery on the top floor. The amount of silver owned by such a family is astonishing. The inventory includes: "8 silver Tankards; 11 silver Mugs; 8 silver Porringers; 1 large Silver Punch Bowl and Spoon; 8 large and small Salvers; 1 Silver gilt salver and one do. cut; 6 Candle Sticks and three pair of snuffers and snuff boxes; 2 silver basins; 2 Cordial cups and one ditto with cover; 2 large spyce boxes; 3 sugar Castors; 3 Plates and one Chafing dish; 2 salt Cellars and three tumblers; and 6 small salt spoons; 36 silver forks; 35 do. spoons and 2 large ladles; 4 small forks; 15 small teaspoons; a small spoon dish and one worn candle-stick; 1 large cordial cup; a silver plate; a plate silver gilded, a pepper box; a ladle"; the whole totaling over 1,618¾ ounces.

Much of the heraldry engraved on the early tankards is crude and inaccurate. Old World motives in engraving were the rule until the Stamp Tax days. One exceptional design is on the paten or cake dish, fig. 210, by John Blowers, in which the mantling of the Quincy arms contains a happy

Fig. 210. The top of a Silver Paten, *made by* John Blowers *of* Boston *in the second quarter of the eighteenth century. It was the* Cake-dish *of the youthful* Anna Quincy, *whose initials and arms it bears*

Fig. 211. A little Silver Milk Pot *of the middle of the eighteenth century. On its side* Nathaniel Hurd *of* Boston *engraved the* Owner's Ship *and* Mansion, *a dwelling of the type of many still standing along the* New England Coast

combination of emblems of both the Old World and the New, the casque and Indian's head. A slender pear-shaped little milk pot, with long scroll-cut lip and three scroll feet, fig. 211, by Jacob Hurd, has in the panel on each side of the embossed coat-of-arms delicately engraved views of a typical colonial mansion with, "according to family tradition," the original owner of the jug, Benjamin Johnson of Marblehead, gazing through a spyglass at his square-rigged ship in the offing. The delicacy of the engraving stamps it as being the early work of Jacob Hurd's son, Nathaniel, silversmith and bookplate engraver.

After the Revolution the individuality shown by the colonial silversmith apparently disappeared. The models followed rather closely in form and decoration the English pieces of the Adam period. The American Eagle occasionally appeared on silver shoe-buckles, and also profiles of Washington, fig. 212, made after the tiny portrait issued by St. Mémin for insertion in mourning rings. The Philadelphia silversmiths, from urn-shaped and other designs, evolved tea services, the tops of the important pieces of which were surrounded with a thin pierced gallery.

The Sheffield plate made here was rather crude and lacked the precision of the English. An interesting specimen of the American Sheffield plate is the tea-board shown in fig. 213. Engraved on its center is George Washington's coat-of-arms. In the voluminous inventory of Washington's estate it was listed as "1 Plated Tea board," with the valuation of one dollar. Almost the only other objects "in the closet under Franks direction" were one hundred and seventy-eight pieces of the "China set," among which were

the very teapot, bowls, plates and custard cups, fig. 161, on exhibition in the Petersburg room.

Much of the charm of this tea-board is its simplicity of form and beautiful proportions. Its maker could not have learned his trade abroad, for the silver varies very greatly in thickness and was rolled upon a sheet of brass instead of the copper invariably found in early Sheffield plated wares.

Another crude late eighteenth century American piece of plated ware is a large oval platter on the center of which has been crudely engraved a large profile of the head of Franklin, a striking contrast to the heraldry with which European plated wares were often embellished.

Our early cast-iron work has many interesting sides. Much of it is still to be seen in the old firebacks, which were in general use owing to the soft character of the early bricks. A casting of one made at Lynn, Massachusetts, in 1656 is in one of the seventeenth century fireplaces. In the Philadelphia room the chimney opening is backed by an original of New York origin. This, with an officer in kilts and date, 1767, cast in relief, might well have been among those thus advertised in the *New York Journal* of September 6, 1769: "Plain and figured chimney backs as made by the New York Air furnace." A front plate from a Pennsylvania stove, fig. 214, with its seated figures of Britannia and an Indian, emblems of England and the Colonies, with the legend BE LIBERTY THINE above a figure of Fame holding in one hand a liberty pole and cap, reflects the political atmosphere of the Stamp Tax days. It was made at the time when every city and town had its liberty pole. The patriotic note of the days of the Early Republic

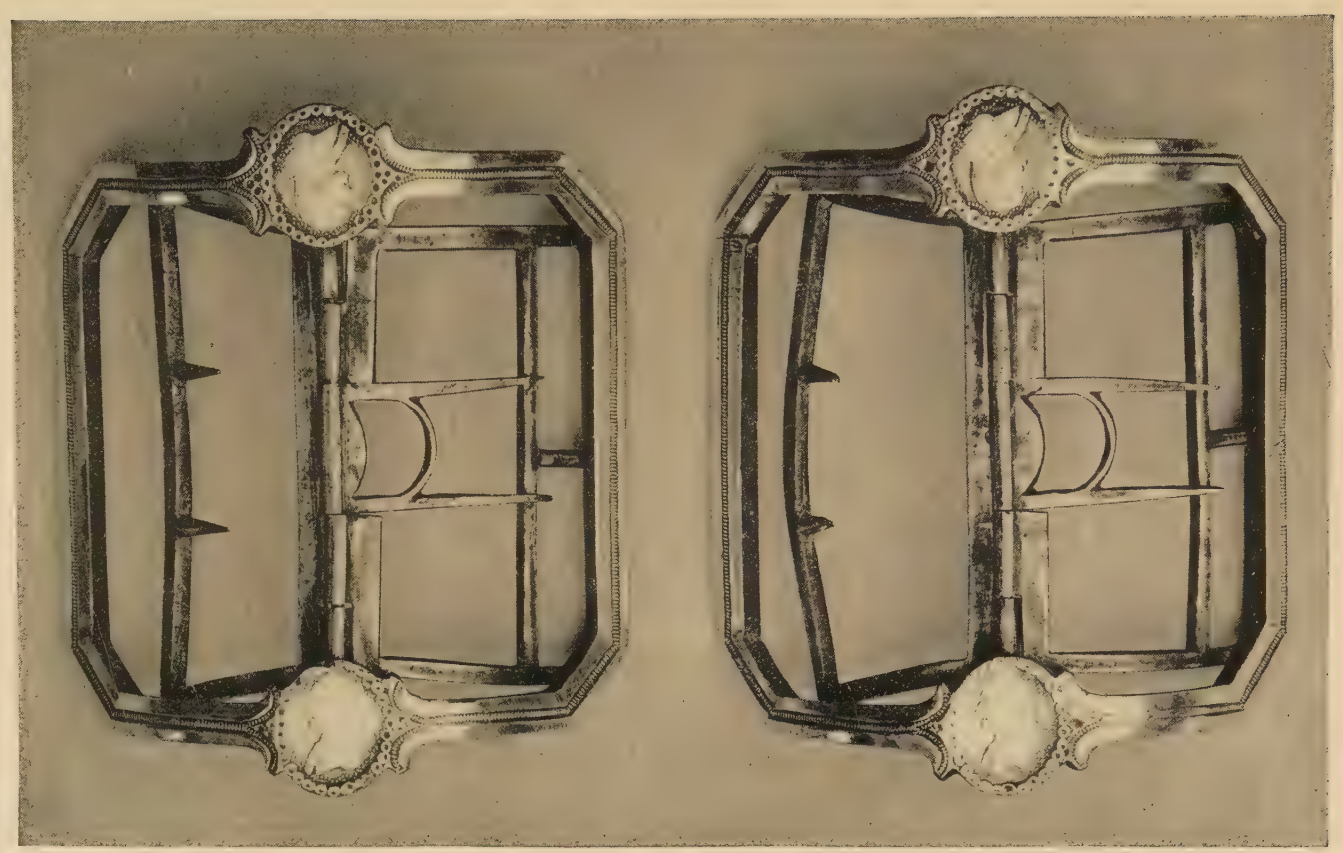


Fig. 212. A pair of men's SILVER SHOE-BUCKLES, *decorated with relief* PORTRAITS *of* WASHINGTON. *The introduction of the* SHOESTRING *in 1790 gradually ended a picturesque* FASHION *in vogue since the days of the* PURITANS

Fig. 213 .*In* American-made Silver-plated Tea-board, *engraved with the* Washington Coat-of-arms *and on which long rested* Lady Washington's Tea China *at* Mount Vernon

also found itself in the eagles and medallion portraits of Washington and Franklin on the fronts of some of the cast-iron stoves.

American pottery had its place rather in the kitchen than in the dining-room, and has not been discussed in this volume. In a little gallery approaching the American Wing is a case containing the late eighteenth and early nineteenth century pottery made by the Pennsylvania Dutch. It is crude in execution, but some of it is very beautiful in color. Facing it is a case filled with the highly utilitarian products of the potter's wheel made in various towns in this country. Much of it is fine in form and some of the glazes are so beautiful that had they been the product of the Orient they would have a more general appreciation than they now receive. Almost every town had its local pottery. A search of the newspaper files discloses the facts that attempts were made to imitate even the finer early English porcelains. One of the most interesting of these pottery advertisements is one in the *New York Gazette* of May 12, 1751:

"ANY GENTLEMAN OR OTHERS desirous of adorning their Gardens, Tops of their Houses or Doors, etc., with Flower Pots, Incense Pots, Urns, Vases, or any other ornament capable of being made in clay, may be *supplied* by Edward Annely *Near the Fly-Market*, he having set up the *Potter's business, by means of a Family* of Germans *he bought, supposedly arrived in America, at his estate at* Whitestone, *where he has clay capable of making eight different sorts of earthen ware*, a large quantity *of various kinds being already made, sitting to be baked which will be soon.*"

That this undertaking did not die immediately is proven

by another advertisement which appeared in the same paper nearly a year later: "To be sold by Edward Annely near Burling slip, all sorts of Garden Flower-Pots, Incense-Pots, Vases and Urns for the adorning of Gardens, Tops of Houses, etc., earthenware of any shape or form as shall be bespoke with Fret-work for the ceilings of Rooms, etc." These advertisements also call attention to the interest displayed in beautifying the colonial gardens. The use of these vases and urns for the tops of houses, etc., is well illustrated in the drawing of Duncan Phyfe's workshop, fig. 123, hanging in the main floor gallery. The vases on the top of the building (in this case, wooden) are stylistic and carry out the traditions of Robert Adam, the great protagonist of the prevailing style of architecture.

Much of the porcelain here in the pre-Revolutionary period was costly. China menders were a necessary part of the community. The undecorated English porcelains had their painters here as well as in London, as may be seen in a New York advertisement to the effect that "china is also riveted at the said shop three different Ways and ornamented with Birds, Beasts, Fishes, Flowers, or pieces of Masonry by a curious and skillful Workman. Signed James Bruff, clock repairer."

Added interest in the potteries and porcelain discussed in previous pages can be gained from their study from the stylistic point of view. Much of their value as accessories is due to the fact that these decorations often contain the same motives of design found in the architecture, furniture, silver, and textiles of their period.

Prints also played a very important and little understood

Fig. 214. A cast-iron FRONT PLATE *of a* "PENNSYLVANIA STOVE." *The figures* BRITTANIA *and an* INDIAN, *with the legend* "BE LIBERTY THINE" *reflect the* ENTHUSIASM *of some artistic* SON *of* LIBERTY *in the tempestuous days which preceded the Revolution*

part in the decoration of our eighteenth century colonial homes. A study of the inventories and of the newspaper advertisements of numerous print-sellers in our larger towns indicates that there arose not only a general use of prints for hanging on the walls, but that print collecting was not unknown as a collector's vagary. The reason for the early interest in prints is easily explained when it is remembered that our tiny, early eighteenth century weekly newspapers made possible a continued interest in what was going on in both the Old World and the sister Colonies. Their columns, rather devoid of local color, were largely given to details of the incessant wars fought with important consequences to the colonists, and to happenings of various sorts in Europe and America. Thus the names of the heroes of the Old World became household words in the New. An eager desire arose to visualize the men and scenes which were in the public mind. Returning travelers, new arrivals, and visitors from abroad, brought with them descriptions of the cities and towns from which many of the original settlers had come, and thereby whetted the appetite for "Prospects," not only of the mother country but also of foreign cities.

The following advertisement in the *New England Courant* (Boston) of August 27, 1722, indicates that print selling was then a well-established trade, and also dates the introduction into Boston of that monumental engraving of New York, 77 x 20½ inches in size, printed in four sections, which hangs in the seventeenth century gallery and is unquestionably the most interesting engraving in connection with our country's early history: "To be sold at the Picture Shop over against the Towne-House in Boston *an exact Prospect of*

the City of New York, with all sorts of prints and maps lately come from London in frames or without by Will Price."

The mezzotints in Governor William Burnet's collection and those done here by Peter Pelham have been noted in previous pages. These mezzotints were stylistic, though consisting almost entirely of portraits. Their charm in a colonial room is largely due to the picturesqueness of the costumes. The backgrounds were often architectural, reflecting the baroque fashions in furniture and pottery and the general sumptuousness characteristic of the furnishings of the period.

Other print-sellers soon commenced to advertise. Samuel Gerrish announced, under date of February 8, 1728: "*On* Thursday *the 15th of Feb. Instant* at *3 Afternoon will be exposed to Sale by* RETAIL . . . *with a great Number of* Pamphlets, *and Pictures in frames and glaz'd.* . . ."

The same year finds Thomas Hancock, a wealthy Boston merchant and the uncle of John Hancock, advertising: "To be sold also at the abovesaid place Pictures in Frames and glaz'd at *the Bible and Three Crowns near the* Town Dock."

That, just as in textiles, pottery, and porcelain, the fashions of the Old World in the decorative use of engravings were eagerly followed in the New World, can be inferred from the following advertisements (1734, 1735) of John Smibert, the portrait painter, who was brought over to Newport in 1729 by Bishop Berkeley to be a professor of the fine arts at a college which he proposed to found in Bermuda:

"John Smibert, *Painter Sells all Sorts of Colours, dry or*

ground, with oils and Brushes, Fanns of several Sorts, the best metzotinto, Italian, French, Dutch and English Prints, in Frames and Glasses, or without, by wholesale or Retail, at Reasonable Rates; at his House on Queen-Street *between the Town-House and the Orange Tree, Boston.*"

"*To be sold at Mr. Smiberts* in Queen-Street on Monday the 26th instant. *A Collection of valuable Prints, engraved by the best Hands, after the finest Pictures in Italy, France, Holland and England. Some by Raphael, Michael Angelo, Poussin, Rubens and others the greatest Masters, containing a great variety of Subjects, as History, etc. Most of the Prints very rare, and not to be met with except in private Collections; being what Mr. Smibert collected in the above mentioned countries for his own private use and Improvement.*" From this it can be inferred that print collecting was a custom here two centuries ago.

Peter Faneuil, of Boston, donor of that market and town-hall building long known as the "Cradle of American Liberty," left behind him (1743) over two hundred and fifty pictures, most of which were engravings, and on the walls of the "best room" of the "House of Seven Gables," in the same year, hung "nineteen mezzotints covered with glass."

The New York inventories show almost as general a use of prints. That interesting Swedish observer, Peter Kalm (1748), noted in his description of New York interiors, "The walls were quite covered with all sorts of drawings and pictures in small frames." The drawings as well as the prints have disappeared. What their character was will probably always remain a mystery. Some of them

would be greatly treasured now, for we find advertised in the *New York Journal* of February 15, 1770, among the furniture of a James Thompson, "intending to leave for Europe . . . elegant Pictures among which are six beautiful crayons from Raphael Urbino." The same advertisement noted the offering of a "curious collection of ancient and foreign medals among which are a set of the Roman emperors." These certainly would not have been put on the auction block in New York by a man sailing for London had there not been the same passion for collecting here which existed in the world of Horace Walpole.

In 1749 "Pictures on Glass with gilt Frames" and "Pictures Burnt on Glass" were freely advertised in New York. Their popularity was instantaneous and their vogue lasted well into the next century. They were done largely in mezzotint, their faces firmly fixed upon the glass by some transparent adhesive such as Canada balsam, their paper backing having been previously thinned to such an extent that in some cases barely enough was left to show the engraving. A group of these, painted through their backs with rich red, blue, and green colorings, hangs in the second floor corridor. The same year gives us an advertisement in the *New York Gazette* of April 24, more specific in character than those hitherto quoted:

"To be sold cheap by the Printer hereof, a Map of the whole world; a Map of each Quarter of the World;—a map of England; a Plan of the City of London; a View of the City of New York, a view of the Battle of Culloden, a view of Captain Phillips retaking the Solebay; two large Prints of Horses, one of the Duke of Boltons, the other the

Earl of Portmore; a beautiful small Print of Sir Philip Sidney, and several other small Prints."

Two of the most convincing items appearing in any of our colonial newspapers, as evidence of our interest in the fine arts, which hitherto had had to be satisfied largely by the viewing of engravings, are those contained in the *New York Gazette* of January 2 and 30, 1749, the "prospective machine" evidently being the introduction of the magic lantern into New York:

"This week Mr. Bonnin shows the following Prospects of English Cathedrals, viz.

"1. The West view of the choir of the Cathedral Church of St. Paul's.

"2. A Prospect of the INSIDE of KING HENRY the Seventh's Chapel *in Westminster Abbey*.

"3. A Prospect of the INSIDE to the Choir of the Cathedral Church of *Canterbury*.

"4. A Prospect of the CHOIR of the Cathedral Church of *Canterbury*.

"5. The Chapel of the *Holy Trinity*, in the Cathedral Church of *Canterbury*, where *St. Thomas Beckett's* shrine was placed.

"6. A view of the CATHEDRAL CHURCH at YORK, from the West End.

"7. A Prospect of the CHOIR of the Cathedral Church at York.

"NB. *The Terms of seeing the above beautiful Prospects, are the same as the English and French Palaces etc. were shown for the last two weeks. But those Prospects, which have been shown already may be seen by those who have not.*"

The following notes the intense interest shown by people of all classes: "*Mr. Bonnin* intended to have gone to-day to Long Island, with his Prospective machine, according to a former advertisement; but the people of all Ranks and Ages, having taken Alarm, crouded so fast to him, that he had more company to visit him last week than he has had for three weeks together since he began to show, and which Encouragement, together with the Cries, Tears, and Prayers of the Populace, as he passes along the Streets, to continue another week longer in Town, have at last prevailed upon him to defer his Removal till next week. . . . Now this curious show, is about leaving this City, it may with the strictest Justice be said, that there was never any entertainment in it of so pleasing or so instructive a Nature; nor which met with so general an Approbation. There are such vast varieties of delightful Prospects, that let a Man or a Womans taste be what it will, they cannot help meeting with something or another fitted to give them the most delightful Sensation."

An advertisement by G. Duycinck in the *New York Gazette* for October 13, 1753, of the importation for sale of "mezzotints and Japanners prints, a good assortment of common prints," calls attention to the prevalent use of prints by the makers of the lacquered furniture so much in vogue at the time. This novel use of prints is demonstrated on a black lacquered tall case clock, fig. 79, in the room from Somerset County, Maryland.

The same advertisement notes the offering of "glass of all sizes, 18 x 20, 16 x 18, etc.," which from this time on made possible the framing under glass of the larger and more

Fig. 215. The WINDOW *of an eighteenth century* LONDON PRINT SHOP; *illustrating the method our numerous* COLONIAL PRINT-SELLERS *used to display their recent* IMPORTATIONS

Fig. 216. A great Allegorical Mezzotint *by* Charles Willson Peale. *Its engraved* Title, *"Worthy of Liberty Mr. Pitt Scorns to Invade the Liberties of other People," is indicative of the* Esteem *in which the* Great Commoner *was held in* America

important prints of the time; also "Frames frosted, or a single edg'd gilt and plain."

That all-absorbing curtain-raiser to the American Revolution, the Stamp Act and its speedy repeal, was quickly followed by the offering of "large pictures of PITT and the Marquis of Rockingham," the head of the ministry which caused the abolition of the obnoxious duties, and also the importation from London of "A curious assortment of new pictures of Pitt, Conway, Barre, etc.," "Several new Prints relative to the Repeal of the stamp act," and "two beautiful Prints from Copper of the Repeal of the Stamp-act and the State of America."

"A small assortment of Hogarth's very humorous Pictures with a few neat landscapes" and "some fine sets of horses on copper plates" appeared as soon as the political storm clouds blew over.

Many were the print shops in our colonial towns which carried stocks of the same order as one in Philadelphia which thus advertised in the *Pennsylvania Chronicle* of December 12, 1768, probably displaying their goods in the entertaining manner of their English brethren, fig. 215.

"Just OPENED AT ROBERT & THOMAS KENNEDY'S Print Shop, in Second-street, near Chestnut-street, and at their Work Shop in Third-street, where gentlemen for furniture, and shopkeepers to sell again, may be furnished with a very neat assortment.

"Of new and useful MAPS, from Four Pounds cash to Three and Nine-pence each; curious and entertaining prints, great variety of drawing books, &c., on the best principles, from the best masters; copy books and slips, in all the

branches of penmanship; GLAZED PICTURES in the present English taste, neatly *ornamented* with carved and gilt corners and side pieces, from Forty-two Shillings to Three and Sixpence a piece.—Amongst which are, scriptural, historical, humourous and miscellaneous designs; a few pair of fine PATTERNS for LEAP YEAR; elegant gardens, landscapes and AMERICAN VIEWS, fit for gentlemen FARMERS‡; battles by sea and land; horse-racing and hunting, printed in green, very fine; the greatest variety of perspective views for diagonal mirrors; ROYAL and ILLUSTRIOUS personages, ladies of quality and celebrated BEAUTIES, &c. prints very saleable and cheap for country chapmen; . . .

"N. B. Such as want any thing extraordinary in the print way, are requested to send their orders soon, that they may be had in next spring.—They varnish maps of the world at Five Shillings, and all other pieces in proportion.

‡"Lovers of arts and their country."

It was this offering of "ILLUSTRIOUS personages . . . fit for gentlemen FARMERS, Lovers of Arts and their Country," and its implied reference to John Dickinson, "the Farmer of Pennsylvania" (page 133), which makes more than fitting the hanging in the Philadelphia parlor of portraits of Rockingham, Barré, Pitt, Burke and Franklin, all "ILLUSTRIOUS personages," owing to their efforts in combating legislation obnoxious to America.

The mezzotint portrait of Pitt, fig. 216, is by Charles Willson Peale. It was made when he was in London, in all probability from the marble statues ordered by the Assemblies of New York and South Carolina from Joseph Wilton, a well-known English sculptor who was selected by Pitt

himself to do the work. In no other portrait of the period is found such extensive use of emblematic background, expressive of the mind of the artist wrought up by his fear of the political perils threatening this country. Its detail seemed of such importance that Peale issued with it a broadside explaining his meaning.

Little was known of the making of this all-important engraving until the publication of The Letters and Papers of John Singleton Copley and Henry Pelham, by the Massachusetts Historical Society in 1914. These were in the public record office in London, and happily contained a draft of Copley's appreciative letter to Peale, a former pupil, as well as the broadside and a supplementary broadside.

"Boston, Decr. 17, 1770.

"Dear Sir,

"I received your favour of the 24 Novr: Your kind present which came to hand in good order. It gave me a twofold pleasure first because it is the portrait of that great Man, in the most exalted carractor human Nature can be dignified with, that of a true Patriot vindicateing the rights of Mankind, and secondly for the merit of the work itself and the fair prospect it affoards of Americas rivaling the Continant of Europe in those refined Arts that have been justly esteemed the Greatest glory of ancient Greece and Rome. Go on Dear Sir to hasten forward that happy Era. How little my natural abillitys or oppertunitys of improvements may be adequate to the promoteing so great a work, yet I should sincerely partisipate with those great Souls who are happily possessed of boath in a SOVERAIN degree.

"The Aligory strikes me as unexceptionable in every part, and strongly expressive of the Ideas it is designed to convey. the Attitude which is simple is possed of great dignity with a becoming energy, and from what the print express I am induced to wish to see ye painting, where ye force of Colouring gives strength and perfection to the Clear obscure.

"Permit me to conclude with my sincere thanks for the kind notice you have taken of me as well in the expressions accompanying the print as in the print itself, for the first, if not for boath, I cannot expect to be out of your debt. I am Dear Sir Your sincere friend & Humble. Sert.

"John Singleton Copley

"For/Mr. Chs Wilson Peale/
portrait Painter in 'Annapolis'/
in favour Meriland"[1]

A
DESCRIPTION
of the
PICTURE and MEZZOTINTO
of
MR. PITT,
done by
CHARLES WILLSON PEALE,
of MARYLAND

"The Principal FIGURE is that of Mr. PITT, in a Consular Habit, speaking in Defence of the Claims of the AMERICAN Colonies, on the Principles of the BRITISH Constitution.

[1]The original letter which is here quoted, and which differs slightly from the draft, hangs on the walls of the Brook Club of New York.

"With Magna Charta in one Hand, he points with the other to the Statue of BRITISH *Liberty*, trampling under Foot the Petition of the CONGRESS at NEW-YORK. Some have thought it not quite proper to represent LIBERTY as guilty of an Action so contrary to her genuine Spirit; for that, conducting herself in strict Propriety of Character, she ought not to violate, or treat with Contempt, the Rights of any one. To this it may be sufficient to say, the Painter principally intended to allude to the Observation which hath been made by Historians, and Writers on Government, that the *States which enjoy the highest Degree of Liberty are apt to be oppressive of those who are subordinate, and in Subjection to them.* MONTESQUIEU, speaking of the Constitution of ROME, and the Government of the ROMAN Provinces, says '*La Liberté croit dans le Centre et la Tyrannie aux Extremetês:*' And again, '*La Ville ne sentoit point la Tyrannie qui ne s'exerçoit que sur les Nations Assujettis.*' And supposing MR. PITT, in his Oration, to point, as he does, at the Statue, it makes a Figure of Rhetoric strongly and justly sarcastic on the present saint Genius of BRITISH Liberty, in which Light, Gentlemen of Reading and Taste have been pleased to commend it. The Fact is, that the Petition of the Congress at NEW-YORK, against Acts of meer Power, adverse to AMERICAN Rights, was rejected by the House of Commons, the Guardians, the Genius, of *that* Liberty, languishing as it *is*.

An INDIAN is placed on the Pedestal, in an *erect* Posture, with an attentive Countenance, watching, as AMERICA has done for Five Years past, the extraordinary Motions of the BRITISH Senate— He listens to the Orator, and has a Bow

in his Hand, and a Dog by his Side, to shew the natural *Faithfulness and Firmness* of AMERICA.

"It was advised by some, to have had the INDIAN drawn in a dejected and melancholy Posture: And, considering the apparent Weakness of the Colonies, and the Power of the Parent Country, it might not perhaps, have been improper to have executed it in that Manner; but in Truth the AMERICANS, being well founded in their Principles, and animated with a sacred Love for their Country, have never disponded.

"An ALTAR, with a Flame is placed in the Foreground, to shew that the Cause of Liberty is sacred, and that therefore, they who maintain it, not only discharge their Duty to their Kin and themselves, but to G O D. It is decorated with the Heads of SIDNEY and HAMPDEN, who, with undaunted Courage, spoke, wrote, and died in Defence of the true Principles of Liberty, and of those Rights and Blessings which GREAT-BRITAIN now enjoys: For, as the Banner placed between them expresses it.

SANCTUS AMOR PATRIAE DAT ANIMUM

"A CIVIC CROWN is laid on the Altar, as consecrated to *that* MAN who preserved his Fellow-Citizens and Subjects from Destruction!

"The View of W——H——[1] is introduced in the Back Ground, not meerly as an elegant Piece of Architecture, but as it was the Place where ——[2] suffered, for attempting to

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[1] Whitehall.
[2] Charles I.

invade the Rights of the BRITISH Kingdoms: And it is observable, that the Statue and Altar of BRITISH Liberty are erected near the Spot where that great *Sacrifice* was made, through sad Necessity, to the Honour, Happiness, Virtue, and in one Word, to the Liberty of the BRITISH People.

"The Petition of the Congress at NEW-YORK, and the Representation of W——H——[1] point out the Time, and almost the Place, where the Speech was delivered.

"The chief Object of this Design will be answered, if it manifests, in the least, the Gratitude of AMERICA to his Lordship. It will, with Tradition, unprejudiced by the Writings of *Hirelings*, who are made to glide in with the courtly Streams of FALSHOOD, be the faithful Conveyance to Posterity of the Knowledge of those GREAT THINGS which we, who are not to be imposed on by 'the busy Doings and Undoings' of the envious Great, have seen."

The supplementary broadside explains itself. The engraved portrait referred to appears on the tall clock, fig. 79.

"I am pleased with your Remarks on Mr. Peale's Performance, but wish you had been less sparing of them— A Incident of Yesterday affords me Occasion to add to your Remarks:— One of the Mezzotinto's was brought into Company, when all agreed it was Very clever; but some thought it 'not like Mr. Pitt.'

"You, my Friend took the fair Side, and remarked only on the Beauties of the Piece—Pray preserve your good Humour from being ruffled by the Objections made by my Companions, and receive what occurs to me on the Subject.

"Perhaps it was hazardous to offer to the Public a Por-

[1] Whitehall.

trait so unlike the old Pictures, which have been long known among us—Very few have Seen any other Representation of the Great Man, and we know how Strongly First Impressions work on the Imagination: And, what is yet more disadvantageous to the Painter, not only First Impressions, but many Years intimate Acquaintance with the old Piece, has probably So fixed that Likeness in the Mind, that, were Mr. Pitt himself to be of a Sudden present, and appear a Contrast to those Pieces, there would not be a total Want of weak Minds, who might even struggle to conceive he was like himself—preferring the Likeness with which they were so intimate. But between the old Copies and the present, I do not see that great Disparity that is pretended: Pray attend to them, and make all due Allowances—Twenty Years between the Drawing the one and the other—such Difference in his Age!— In the one he is in Modern Dress, with Neckcloth, a Wig, and full Suit: In the other, with his natural Hair, a loose Roman Habit, and Neck bare. I am assured that Gentlemen, who had seen the Proof Copy, and among them, Dr. Franklin, thought Mr. Peale's a very good Likeness of the Great Patriot, as he is at this Time worn down with Sickness and Years,—and with Fatigue in the Service of his Country.

"The Pillar at the Back of Mr. Pitt signifies Stability in the Patriot and his Principles.—You see the dark lowering Clouds, and disturbed Air, representing the alarming Times; and yet at a Distance, you observe a calmer Sky, tho' not altogether clear—Hope of better Times."

There is no question but that the finest English mezzotints were carried in the stock of American print-shops.

Gerardus Duyckinck advertised "At the Sign of the Looking Glass and Druggis Pot" in 1772, along with "Looking Glasses, Sconces and Dressing Stands, Pictures of all Sizes and Sorts, particular Capital Prints, which each cost for engraving from one to three hundred Guineas."

The famous English beauties had their vogue. Henry Pelham wrote his half-brother, Copley, from Boston a century and a half ago: "I have amused myself for some hours past with viewing 4 fine prints I bought yesterday at Vendue. 3 of them please me very much. They are the portraits of Lady Middleton, half length, after Sir P. Lely; the Duchess of Ancaster, whole length, after Hudson; and Lady Campbell, the duke of Argyles Daughter. All three good impressions from McArdells plates."

Toward the end of the eighteenth century we did have some engravers of merit. Edward Savage, who painted the monumental portrait of the Washington family shown in the frontispiece, engraved it in stipple. His mezzotints of Washington, Franklin, and others, which hang in the lower corridor, mark him as having more than ordinary ability. Charles Willson Peale did some interesting portraits in the same medium. Among them are Washington, Franklin, and Lafayette. Examples of these hang in the Munn room. Peale advertised these oval portraits in 1787 "at two thirds of a dollar each, the double oval frames being made of the best mahogany and the inner frame between the print and the glass being gilt cannot be afforded by the artist for a less sum than one dollar."

One of the most interesting stories in the furnishing of the rooms in The Homes of Our Ancestors has been told by

the textiles which cushion the chairs, cover the tables, and curtain the windows; it required almost a world-wide search to obtain contemporary examples.

Although the textile industry in its beginnings in America was largely confined to cloth spun and woven by Colonial women for purely utilitarian purposes, or wrought in their leisure hours for the embellishment of their homes after the fashion which existed in the Old World, a study of seventeenth and eighteenth century inventories and eighteenth century newspapers and contemporary descriptions of early American homes furnishes convincing testimony that the same beautiful fabrics used in the decorations of the interiors of private homes in the Old World came to America in considerable quantities, and when used as furnishings gave to many of the homes an elegance not consistent with the prevalent ideas of life in the early days of this country.

The inventories of Major-General Edward Gibbons (1654) and Mistress Anne Hibbins (1656) quoted on pages 23 and 21 and other inventories of early New Englanders, of which many exist, give authority to use in the seventeenth century rooms and top floor gallery velvets, damasks, plushes, camlets, and fabrics of the Orient for hangings and chair, table, chest, and cupboard coverings as a proper accompaniment to the superb seventeenth century furniture. They made it possible to visualize clearly the interiors of some of our early houses, with their oak furnishings covered with beautiful fabrics, their chests, tables, and cupboards beautified with velvets and damask covers, upon which rested the magnificent plate wrought by our early silversmiths, scintillating in fire and candlelight, and reflecting the gorgeous

colorings of the products of seventeenth century looms and handiwork.

The later inventories become even more elaborate and diaries, correspondence, and newspaper advertisements reveal the ever-growing use of fine textiles in the embellishment of the home. Painted and printed calicoes, linens, and muslins are freely noted; "glazed chince" was advertised in the Boston papers as early as 1712; "calicoes," "blew Linnen keutins," "India chints," and "says and serges," the preceding year. These, when used for window and bed curtains and chair coverings, could not fail to impart an esthetic character to many a parlor and bedroom.

The appearance of textile printers and dyers from London, which was noted in the following advertisement of the *Boston News Letter* of April 28, 1712, enabled the women of the Colonies to enhance their work by a decorative quality:

"This is to give notice that there is lately arrived here from England *George Leason*, who with *Thomas Webber* of Boston, clothier, have set up a Callendar-Mill and Dye House in Cambridge-street, Boston, near the Bowling Green: where all gentlemen Merchants and others may have all sorts of Linnens, callicoes, stuffs or Silks Calendar'd: Prints all sorts of Linnenns; Dyes and Scowers all sorts of Silks, and other things and makes Buckrames; and all on very reasonable Terms."

Meantime our trade with Portugal was large, and the importation of French silks and stuffs into Boston grew to such an extent that it aroused in 1721 a protest from the merchants dealing in English goods. The cargoes of

rich prizes taken by our colonial privateers—Spanish and French merchantmen, many of which were laden with the products of the looms of the Old World—also contributed to our colonial furnishings.

Damask came into an increasing use for curtains and furniture, a fashion which ran well through the century. Many bed hangings were very lavish. The will of Mary Alexander of New York (dated 1756) leaves "to my daughter Elizabeth, wife of John Stevens of New Jersey, Merchant, £100 to purchase furniture for a bed," and, among other legacies, "to my daughter Catharine Parker, one dozen and four crimson Damask chairs and the Crimson damask window curtains . . . in the Blue and Gold Leather room."

Many Colonial rooms were hung with fabrics. Upholsterers' advertisements in our papers give us both authority for the use of textiles on the walls and clues as to the fashions in drapery. Not the least interesting of these is one (quoted below) which first appeared in the *Pennsylvania Chronicle* of December 3, 1767, about the period of the building of the beautiful room from the Powel house in Philadelphia. It was about this time that Venetian blinds were being introduced into America. Window shades on rollers did not come into general use until well on into the next century.

"JOHN WEBSTER, Upholsterer, from London, Who Is Removed from Arch-street, to the corner shop, facing the London Coffee-House in Front-street for the better serving and conveniency of his good customers, begs leave to acquaint all ladies and gentlemen, and those who shall please to employ him in the upholstery business, that they

may depend on having their work executed in the best and newest taste, such as, Sophias, couches, canopies and canopy-beds, French elbows, stools, chairs; rooms hung with paper, chintz, damask, or tapestry, &c. also the best and newest invented Venetian sun-blinds for windows, on the best principles, stain'd to any colour, moves to any position so as to give different lights, screens from the scorching rays of the sun, draws a cool air in hot weather, draws up as a curtain, and prevents being over-loaded, and is the greatest preserver of furniture of any thing of the kind ever invented. As the said Webster has had the honour of working, with applause, for several of the nobility and gentry, both in England and Scotland, hopes he will meet with some small degree of encouragement amongst the benevolent of Philadelphia, as they may depend on being punctually and most reasonably served. . . ."

Genoa velvets were not uncommon, and among the various prizes for a very pretentious "Land, Plate and Goods" lottery, freely advertised throughout the Colonies in 1765, were "some pieces of rich Italian and French silks." Green, blue, red, and yellow rooms in which the furniture coverings matched the hangings became a prevailing fashion. The advertisement of the teaching of needlework in all its varieties leads to the belief that the needlepoint found on so much of the English furniture must also have graced some of our colonial walnut and mahogany.

Among the minor textiles, calimancoes[1] of various colors appear in the inventories as being used for chair coverings.

[1]A woolen stuff of Flanders, glossy on the surface, woven with a satin twill, and checkered in the warp, so that the checks are seen on one side only.

"Red, blue and purple Copper plate furniture calicoes and chintz furniture" were advertised by Richard Bancker in the *New York Gazette* of April 18, 1765. The same paper on February 18, 1768, noted the importation by Erasmus Williams of "a great variety of purple and fancy calicoes and cottons, chintzes, and plated furniture cotton of all prices, and Saxon blue, green, yellow, scarlet and crimson furniture checks."

The following advertisement in the *New York Gazette* of April 25, 1774, tells of the riot of color which must have been shown in many a colonial living-room: "Woodward and Kip . . . will dispose of at their store near the Fly Market superfluous broadcloths with ratinets to match, Double purple ground callicoes 18 yards, Fine ditto 12 yards, Fine laylock and fancy callicoes, Red, blue and purple fine copperplate ditto. Laylock, lutestring, light figured, fancy, shell, pompadour[1] and french ground fine chintzes. Red, blue and purple copperplate linens. Purple blue and red copperplate furniture callicoes. Blue red and purple furniture bindings. Black, blue, brown, Saxon green, pea green, yellow, crimson, garnet, pink and purple moreens."[2]

Haircloth, "flowered horsehair," "fancy haircloth," came into use in the middle of the century. Its fine quality is endorsed in a letter (1765) of Mrs. Benjamin Franklin's to her husband, then in London: "The chairs are plain horsehair and look as well as Paduasoy."[3]

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[1]Designating a pattern consisting of sprigs of flowers in pink and blue scattered on a white ground.

[2]A stout woolen or woolen and cotton material, either plain or watered, used for curtains, etc.

[3]A strong corded or grosgrain silk fabric.

It is not within the province of this book to tell the whole story of the use of fabrics in this country; possibly enough information has been given to demonstrate that color and beautiful fabrics played a very important part in interior decoration of The Homes of Our Ancestors.

Upholsters, or "upholders" as some called themselves, long found good trade here. The names of four: Ebenezer Savage, 1682; John Wolfenden, 1683; Alexander More, 1683; and Joseph Just, 1688, are noted in the early town records of Boston. The frequent advertisements about the middle of the eighteenth century of "window curtains in the newest fashion such as festoon, Venetian, long and short drapery, with or without cornishes," furnished authority for the type of hangings on the second floor of the American Wing.

Perusal of the many advertisements similar to the one here quoted (1768) leaves no question that American rooms followed closely English fashions both in the styles of curtaining and their materials, in houses both fine and simple.

"JOHN TAYLOR

"*Upholsterer* and *House-Broker*, from *London:*

"BEGS leave to inform the gentlemen and ladies, and the public in general of the city of New-York, &c. that he has taken a large commodious house, situate on Cowfoot-hill, in the city of New-York, aforesaid; where he intends carrying on the above branches in the most neat, elegant and newest taste possible. As the asserting the different prices of workmanship, is a thing frequently made use of to prejudice the

too credulous part of mankind in favour of the advertiser, and is a means of their being exposed to impositions, which they at one time or other dearly experience, when too late to remedy; He therefore takes this method of informing them, that whoever shall be pleased to honour him with their favours, may depend on being served with any of the under described articles, with the greatest punctuality, and finished according to the above inserted manner, at the most reasonable rates, viz. Four post, bureau, table, tent, field and turnup bedsteads, with silk and worsted damask, morine, harateen, China, printed cotton or check furnitures; festoon, Venetian, and drapery window curtains, easy chairs, sophas, tent and camp equipages; floor and bed side carpets, feather beds, blankets, quilts and counterpains, sconce, chimney, pier and dressing glasses in mahogany, carved and gilt frames; card, dining, tea, dressing, and night tables; mahogany and other chairs, fire-irons, brass fenders, shovels, pokers and tongs, copper tea-kettles, saucepans, and all manner of chamber, parlour and kitchen furniture too tedious to be mentioned. He likewise proposes where conveniency may suit the party, to take in exchange for work executed, any manner of old houshold furniture, as he intends furnishing houses with the above articles second hand as well as new.

"N.B. Plantations, estates, negroes, all manner of merchandize and houshold furniture bought and sold at public vendue.

"FUNERALS decently performed."

There is no evidence that we created any American styles in upholstery. Documents such as these are quoted as being

Fig. 217. A piece of a Collar *of* Mechlin Lace, *into which some dame of the* Early Republic *knotted* Twenty-seven Eagles *with* Shields *on their* Breasts *bearing six tiny* Stars

invaluable in supplying clues for the correct hanging of rooms and thereby pointing the way to authoritative surroundings for our colonial furniture.

Painting of the interiors of the houses did not come into general fashion until the second quarter of the eighteenth century, the wood of the early paneling not being treated with oil as to-day but left in its natural condition, as may be seen in the seventeenth century rooms, and those from Hampton and Newington. From early days rooms were designated green, blue, red, or yellow, according to the color of the textiles which covered the furniture and were used in the hangings. Pure white, contrary to general belief, was seldom used in colonial days. In New England red lead mixed with lamp-black in varying proportions was a popular color. Yellow ochre was also freely advertised.

"Pearl and cream colour" were ordered by the council in 1727 for the painting of the "Great Dining Room and Parlor thereto adjoining" for the Governor's Palace at Williamsburg, Virginia.

The first Yale College building, erected in 1717, was ordered to be painted in 1738, a "bluish or lead color," obtained from a mixture of "lamb black," white lead, and oil.

On his visit to New York in 1748, Peter Kalm noticed that the "alcoves, and all the woodwork were painted with a bluish grey colour."

The middle of the century found a great variety of colors advertised for the use of house painters[1]: "White Lead, Red Lead, Spanish Brown, Yellow Oker, verdegrease [green], Prussian blue, Vermillion, Indian Red, Spanish White, Ve-

[1] Limners' colors had separate advertisements in the newspapers.

netian Red, English oker, Spruce yellow, blue ornalt, india red, umber, and white vitriol" appear from frequent advertisements to have been the fashionable colors for 1748; to these were added, during the next few years, "dry old mahogany colour, olive colour, English, French, spruce and stone oker, Ivory, Frankford umber, Cullins Earth." Their use made possible a variety of color notes in many of the larger houses, and that same gaiety of color prevailed which is the outstanding feature of the costumes and furniture coverings, and the painted wall-papers so fashionable in the period just prior to the Revolution.

Where it has been possible, the original coloring of the old rooms in the American Wing has been studiously reproduced. In the days of the Early Republic delicate shades of white came more into fashion, especially in rooms where the Adam style of decoration was featured, thereby making possible a play of light and shadows on the detail of ornament in relief not obtainable when darker colors were used.

It would be easy to wander on in countless pages in our description of American styles. The field is far too boundless to cover in a single book. Possibly enough has been written to demonstrate that true art has long existed here and that many of our early craftsmen put their own interpretation into the styles of the Old World and thereby developed styles which we can justly claim to be American and well worthy of further development by our present-day craftsmen.

THE END

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